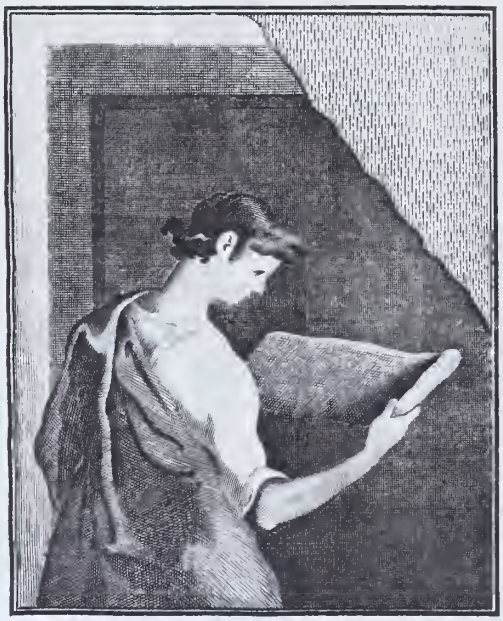

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OF THE MEMORIAL CATALOGUE

OF PAINTINGS BY OLD AND MODERN MASTERS

COLLECTED BY EDWARD R. BACON

WAS PRINTED FROM TYPE ON A SPECIALLY MADE PAPER

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WITH THE COMPLIMENTS OF

VIRGINIA P. BACON

(DECEASED APRIL 7, 1919)

MEMORIAL CATALOGUE
OF
PAINTINGS BY OLD AND MODERN MASTERS

Edward D. Baer.

EDWARD R. BACON

Zorn

MEMORIAL CATALOGUE

OF

PAINTINGS BY OLD AND MODERN MASTERS

COLLECTED BY

EDWARD R. BACON

PREPARED BY

JAMES B. TOWNSEND

AND

W. STANTON HOWARD

WITH BIOGRAPHICAL NOTES

BY

JOHN GETZ

PRIVATELY PRINTED FOR

VIRGINIA P. BACON

NEW YORK

MCMXIX

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IN MEMORIAM

"Not all regret; the face will shine
Upon me, while I muse alone;
And that dear voice, I once have known,
Still speak to me of me and mine.

. . . Those we call the dead
Are breathers of an ampler day
For ever nobler ends."

TENNYSON

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INTRODUCTION

IT seems incredible that so great a collection of paintings as this brought together by the late Edward R. Bacon, during the last thirty years of his life, should remain almost wholly unknown, save to his friends. A reason for this may be found in the retiring nature of the man himself, who never consented to lend pictures from his collection for public exhibition, but felt satisfied to enjoy them quietly in his New York home, or at his country seat in Scotland. Since his death in December, 1915, Mrs. Walter Rathbone Bacon has presented the fine example of Van Dyck to the Metropolitan Museum, in memory of her brother-in-law, and her own portrait by Zorn, in memory of her husband.

Like other collectors of his time, Mr. Bacon began by acquiring the works of modern painters whose names are familiar and whose productions were the mode of the day, a number of which still remain in the Collection. Among these are Alvarez, Domingo, Madrazo, Daubigny, Benlliure, Schreyer, Leloir, Charlemont, Vinea, Lucas, and Tamburini, all of which show a liking for the lighter and gayer side of art, with a leaning toward anecdotage. But he soon found these story-telling pictures failed to meet his craving for expression. As it was his custom to spend a good deal of time in Paris, his attention was directed toward the French painters of the eighteenth century, and he then began to acquire works by Greuze, Drouais, Largillière, Vigée-Lebrun, Fragonard, Vestier, Boucher, Nattier, and Pater.

Entrancing gaiety characterizes the work of these eighteenth century men. They found delight in fantastic themes of love, and their pictures are filled with an atmosphere of joyousness and vivacity. In Boucher, Fragonard and Pater we are shown a world of delight, far

from the every-day life about us, and the vivacity of a room filled with pictures of an era that seems one of poetry strongly appealed to Mr. Bacon. This group of painters is splendidly represented here, foremost among them being the superb series of the "Pleasures of the Four Seasons," which Boucher painted for Mme. de Pompadour in 1755. To these charming compositions Boucher brought all his infinite resources of invention, as well as his great skill as a craftsman. Of equal interest are the examples of Fragonard, chief among which are "Le Serment d'Amour" and the joyous "Children in the Park." Nor should one overlook Nattier's "Mme. de Bourbon-Conti and Louis XV," in which the artist sought to present actual portraits of his courtly sitters in decorative form by portraying the amours of Venus and Mars. From Pater there is the important composition, "Les Loisirs Champêtres," a scene in a park, with no less than nineteen figures. This is an alluring work of roseate colour, and thoroughly representative of the painter.

Beside the decorative compositions, there are numerous identified portraits, like Drouais' "Mme. Térisse," Vigée-Lebrun's "Comtesse Bistri," Nattier's "Marianne d'Auvray," Carle Vanloo's "Panini the Artist," with others none the less charming though unidentified, like Greuze's "Lady with a Rose" or Chardin's "Girl with a Bird."

A little later Mr. Bacon turned to the field of English Portraits of the Eighteenth Century, into which the decorative quality strongly enters, but where a deeper current of human interest is to be found. Distinction always marks the work of these English painters. They are never blatant or tedious, but are invested with an engaging charm. Though never audacious, they still seem to be alive and of compelling interest. Marked by able execution, they also show introspection, making them valuable human documents, from which we may study English modes and manners of a past age. Accordingly we find here many splendid works from Van Dyck to Lawrence; all the familiar names greet us, with examples *par excellence*.

Although not English by birth, it was in England that Van Dyck practised his art, and there he died, leaving a strong impression on his

followers. He is represented here by one of the young Stuart princes, as well as by the noble work called "The Abbé," which is now in the Metropolitan Museum as a memorial of Mr. Bacon. Lely, another alien Court Painter and a follower of Van Dyck, is represented by a portrait of "Louise de Kérouaille," whom King Charles made Duchess of Portsmouth, while Hogarth is seen in two portraits, one of "Peg Woffington," but far better in the attractive presentment of "Mr. Hamilton." Of Reynolds there are seven examples, of which the best is the notably fine portrait of the beautiful "Lady Cecil Rice," with the serious "Duchess of Ancaster" a worthy companion. By Gainsborough there are four canvases, of which particular mention must be given to the fine "Squire Brooke," which came to light since Sir Walter Armstrong published his monumental work on this painter, and the very pleasing oval of Gainsborough's intimate friend, Richard Brinsley Sheridan, which was formerly in the great Peel Collection.

The array of English portraits is almost bewildering by their number and splendour. Of Romney there are a round dozen, led by the beautiful "Mrs. Grove," who was one of the two daughters of Admiral Pilford, and the aunt of the poet Shelley; this is followed closely by "Mrs. Raikes and her Child" and by "Lady Bentinck." Of his male portraits, two unusual examples are those of "Baron Shaw," which possesses great attractiveness, as does also that of "General Sir Archibald Campbell."

Of Hoppner there are nine canvases, chief among which are "Lady Melbourne," the novelist and friend of Lord Byron, also that of "General Edmund Phipps," and the portrait of the unhappy Princess Sophia, daughter of George III and Queen Charlotte. From Lawrence there are six portraits, five of which are of distinguished quality. These are the "Hon. Mrs. Beckford," a canvas of imposing dimensions; the "Cardinal Consalvi," seen in his red robes and painted during Lawrence's visit to Rome; "Mrs. Michel," "Georgina Lenox" and the "Duke of Wellington." From Raeburn are two of the most important canvases produced by him, one being "Mrs. Hart," which at the time brought the record price for a Raeburn portrait in a public

sale; the other, "Alexander Allan," both of imposing size. Equally imposing in size is the single example of Cotes, "Mrs. Golding and her Daughter," which was long believed to be a work of Sir Joshua himself, and might easily rest under that attribution.

In addition to the array of portraits, there are other works by English artists which cannot be passed over. From Constable there is a notable canvas in the "View of East Bergholt," with several by Morland, one by Vincent, and two most interesting examples of Turner. Of the last named there is the great "Battle of the Nile," one of his most dramatic sea pieces, which, though exhibited in the Royal Academy in 1799, was long lost sight of; the other is the well known "St. Gothard Pass—The Devil's Bridge."

Let us now turn to the Dutch painters, who are so well represented in the Collection. The "Little Masters" of Holland were little only in the size of the pictures they painted. In the seventeenth century the Roman Church no longer decreed the subjects of a painter's work, and artists turned for their commissions to the people who wanted pictures in their homes. To meet these demands, they were obliged to paint the scenes about them, which the people understood. Their art showed their individual characteristics as soon as they threw off the Spanish yoke. Accordingly, here we have interior views of their homes, the work of Netscher, Metsu, Palamedesz, Dirk Hals, or Terburg; the life of the cabarets shown in the pictures of Teniers, Brackenburg, Van Ostade, Frans Hals, or Schalcken; street scenes by Van der Heyden, Victors, or Jan Steen; the fine landscapes of Hobbema, Ruysdael, and Van Goyen; and the frozen rivers with their skaters by Van der Neer. And just as they loved these transcripts of their home scenes, so they loved their own portraits; hence the Dutch painters became a race of great portraitists. Here are convincing portraits by Antonio Moro, who, in spite of his attachment to the Spanish court, remains more Dutch than Spanish; also little portraits by Theodore Keyser, whom the world will some day hold in higher esteem than now; others by Moreelse, Van der Helst, Mierevelt, Maes, Van den Tempel, Gonzales Coques, Van Ravesteyn, and Rubens.

These painters of the Low Countries always show fine craftsmanship with deep insight, and whether they portray the scenes of their daily life, or set forth their beruffed men and stately dames, their work is marked by fine characterization. They were realists and have immortalized the life of their day. From these pictures also we know the life the humble toilers and vagabonds lived. But, while they portrayed the misery and drunkenness about them, they invested it with irrepressible mischief and mocking gaiety. While their pictures tell innumerable stories, they show a delight in life. They knew only their own home life and loved it. When a great landscapist like Ruysdael chose to paint his wonderful waterfalls and mountain torrents, the Dutch people could not understand them. They had never seen any such scenes and had no love for them; accordingly they allowed him to die in poverty and neglect, while they patronized his rivals like Steen, or Van Goyen, or Van der Neer, who gave them bits of neighbourhood gossip, or the river scenes about them.

In the collecting of paintings there are many by-paths into which the picture-lover may be led, according to his individual taste or degree of artistic culture. Having followed other leads to his satisfaction, Mr. Bacon in later life turned to the Primitives, in which field he found it both interesting and profitable to make explorations. Of special interest to him were the Italian Primitives, a field in which few collectors have had the courage, or sufficient culture, to enter; for it is a field that does not attract the uncultivated, but only reveals its joys in return for what one brings to it. He did not seek the great museum pieces, the altarpieces of early Italian or Flemish art, but enjoyed the discovery of some work of that early period when the painters were finding new modes of expression. Among the pictures of this group is a small work of the School of Giotto, that master who counts among his followers and pupils all Italian artists, for he opened new trails for them by breaking down Byzantine tradition. Mr. Bacon was particularly fond of this, as he was of the tondo by Filippo Lippi and Ghirlandajo's beautiful "Madonna and Child."

In pursuing this last lead, Mr. Bacon enjoyed loitering in the rooms

in the National Gallery, or the Louvre, where the works of the early painters hung, studying the peculiarities of this or that artist. He was interested in the quaint and lovable, and would not hesitate to acquire a picture because it could not be definitely ascribed to some particular artist, so long as he was assured of its genuineness.

In Spanish art, while his acquisitions were less numerous than in other fields, they are no less important, since they embrace some extraordinary royal portraits by Coello, the Court Painter of Philip II, that can have few rivals. There are also a couple of vigorous works by Miranda, Coello's friend and predecessor at the Spanish court. A somewhat puzzling work is the head of Pope Innocent X, which, according to the belief of Dr. Bode, is from the hand of Velasquez himself. There are some who are not inclined to accept this *obiter dictum*, but no one will deny that it is an interesting study. Of the two portraits by Goya, that of the "Marquessa Tudo," a danseuse famous at the beginning of the nineteenth century, is a veritable masterpiece.

In this rapid survey of the Collection, only the more notable works have, of necessity, been touched upon. While many have been passed over, enough have been named to show the high standard which Mr. Bacon set for his gallery. From long familiarity with it, it has often been a source of surprise to the writer that he was able to reach so high a level in all the different groups. This was achieved only by the process of constant weeding out, which he pursued up to the end of his life; so that, to-day, the larger part of each group may be said to be worthy of rank with the best examples of that school to be found anywhere.

W. Stanton Howard.

PAINTINGS
OF THE ENGLISH SCHOOL

No. 1

Thomas Gainsborough

1727–1788

RICHARD BRINSLEY SHERIDAN

Oval canvas. Height, 27½ inches; width, 23¼ inches

IN this delightful presentment of the famous English author and wit, the distinguished artist painted his no less distinguished sitter *con amore*. Serenely does Sheridan look out upon the world in this canvas, a world which had given him so much of fame and happiness. Seriously thoughtful is the gaze of the clear brown eyes set in a fresh young face aglow with health, the finely poised head framed with the powdered hair of the period. He wears a becoming coat of blue with brass buttons, half open to disclose a lace jabot and buff waistcoat, which accentuates the attractive face. Altogether this is one of the artist's best portraits of men.

Painted in 1786.
Collection of Sir Robert Peel, Bart.
Illustrated in Armstrong's "Life of Gainsborough."
Listed in Armstrong's Catalogue of Portraits by Gainsborough.

No. 2

Thomas Gainsborough

1727–1788

SQUIRE BROOKE

Canvas. Height, 50 inches; width, 40 inches

THE artist shows his subject at three-quarters length, seated on a bank under the spreading branches of a tree, his knees crossed and his hands clasped on his lap. His youthful face is seen in a three-quarters view, turned to the right. He wears a long blue coat with broad lapels and collar, buttoned over a light waistcoat, and with lace frills at the sleeve ends and a lace jabot and white stock. His powdered hair is worn back from the forehead, is curled at the side and falls in a queue at the back. His hat rests on the bank beside him. In pose and expression it is a serious and dignified portrait of a handsome English country gentleman that speaks of ancestry and race.

Bought of Thomas Agnew & Sons, London.
Collection of Ireland Blackburne, Esq.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1905.

Illustrated

No. 2

SQUIRE BROOKE

by

Gainsborough

No. 3

John Hoppner

1758–1810

MR. SYMONS AND SON

Canvas. Height, 92 inches; width, 57 inches

THIS canvas presents a handsome man of about sixty, standing at full length, his left elbow resting on a pedestal, while his little son, standing at the right, playfully picks at a button of his father's waistcoat. The man wears a brown coat buttoned over a white waistcoat, knee-breeches, white hose and black pumps. The boy is clad in long trousers, a high-necked jacket with three rows of gilt buttons down the front, and a white linen collar edged with a ruffle. He carries his hat down at his right side. His fresh complexion, tinged with the pink hue of health and youth, is set off by his chestnut curls. The clear ruddy face of the father is framed by his short white hair. A landscape forms the background, with a wide expanse of luminous clouds.

No. 4

Sir Henry Raeburn

1756–1823

MRS. HART

Canvas. Height, 90 inches; width, 56 inches

THIS is probably the most distinguished of the portraits of women painted by the early Scottish painter. It shows the remarkable strength and brilliant quality which have brought the artist into the front rank of the great painters of his period. The canvas shows a striking presentment of a tall, handsome young brunette, who stands at full length, looking directly at the observer. She leans with her outstretched right arm on the railing of an old stone balcony of a country house, holding her dark fur-trimmed wrap with its red silk lining, just falling from her shoulders. With her left hand she gathers a fold of her loose white dress, which is cut low in the neck. A long neck-chain of rubies set in gold reaches below her waist, from which depends a small miniature portrait in an old gold frame. A noble oak tree spreads its branches above, and a distant landscape under a gray clouded sky forms the background. Mrs. Hart was the daughter of Sir James Montgomery of Stanhope, Lord Chief Baron of the Exchequer of Scotland, whom Raeburn painted several times. She married Major Hart, of Castlemilk, Dumfriesshire.

Painted in 1810.
Collection of Sir James Graham Montgomery, Bart.
Listed in Armstrong's Catalogue of Portraits by Raeburn.
Bought from the Collection of Major Hotchkiss, grandson of Mrs. Hart.

Illustrated

No. 4

MRS. HART

&

Raeburn

No. 5

George Romney

1734–1802

ANNE MONTGOMERY

Canvas. Height, 35 inches; width, 27 inches

THE artist has portrayed this beautiful young woman leaning easily on a table, supported by her left elbow and looking directly out of the canvas. She wears the simplest of gowns of white material and also a white turban with streamers falling below her neck, covering her fair hair. She holds her hand up to her neck, which is disclosed by the low-cut bodice. The portrait is one of rare charm and refinement. The sitter was a daughter of Sir William Montgomery, whose wife was a Rutherford and became the first Marchioness Townshend. She was portrayed by Reynolds as one of the "Graces decorating a Term to Hymen," which is now in the National Gallery, and this fact led to the present portrait being formerly attributed to Sir Joshua.

Bought of Sulley & Co., London.
Collection of Charles Kirkpatrick Sharpe, London.
Sold at Christie's in 1875.
Listed in Ward and Roberts' Catalogue Raisonné of Works by Romney.

No. 6

Thomas Gainsborough

1727–1788

MRS. CATHERINE MACAULAY

Canvas. Height, 20 inches; width, 16 inches

THIS attractive bust portrait shows us a kindly-faced English woman, not young, nor yet old, who bears the marks of breeding. She looks directly out of the canvas and wears a décolleté white evening gown, her neck encircled by a collar of pearls with a red ribbon at the back. Her hair is brushed smoothly back and crowned by a small lace head-dress.

No. 7

John Hoppner

1758–1810

HEAD OF A GIRL

Canvas. Height, 15 inches; width, 13½ inches

IN this pleasing portrait the fresh face of the young woman is turned, looking to the right. On her head she wears a high white turban from under which her fair hair escapes in front and falls on each side. She wears a high-necked bodice with a wide white frill slightly turned down in front. A streamer from her cap falls at the back.

No. 8

Thomas Gainsborough

1727–1788

DR. SAMUEL JOHNSON

Canvas. Height, 29 inches; width, 24 inches

THIS is one of several portraits of Johnson that Gainsborough painted, and shows the great Lexicographer at half length, the strong face framed by a curled white wig. He wears a coat of deep sombre red with a high collar.

No. 9

Guillem Stretes

XVI Century

SIR NICHOLAS BACON

Panel. Height, 25 inches; width, 21 inches

THIS interesting early picture shows the father of the illustrious Francis Bacon wearing a black robe, high fluted ruff almost concealing his ears, and a black cap on his head. He grasps the top of a heavy carved staff in his right hand. There is a quaintly humorous expression on his ruddy face.

Bought of P. and D. Colnaghi, London.

No. 10

Sir Thomas Lawrence

1769–1830

THE DUKE OF WELLINGTON

Canvas. Height, 41½ inches; width, 31 inches

THIS portrait of Arthur Wellesley, "the Iron Duke," shows him at three-quarters length, standing with arms crossed on his breast, facing the observer, whom he regards with that calm gaze of dignity and strength which marked the great soldier and which confounded his enemies. He wears a long coat of dark green buttoned to the neck, with wide turned-down collar, above which his white stock is just visible. Below the collar hangs the Order of the Golden Fleece, and on his left breast the Order of George IV. His fresh, clear complexion is enhanced by the white hair clustering about his temples and by the slight side-whiskers. Altogether it is a portrait of unusual power and distinction. Lawrence painted the Duke a number of times, Armstrong giving no less than fourteen different portraits of him in his list.

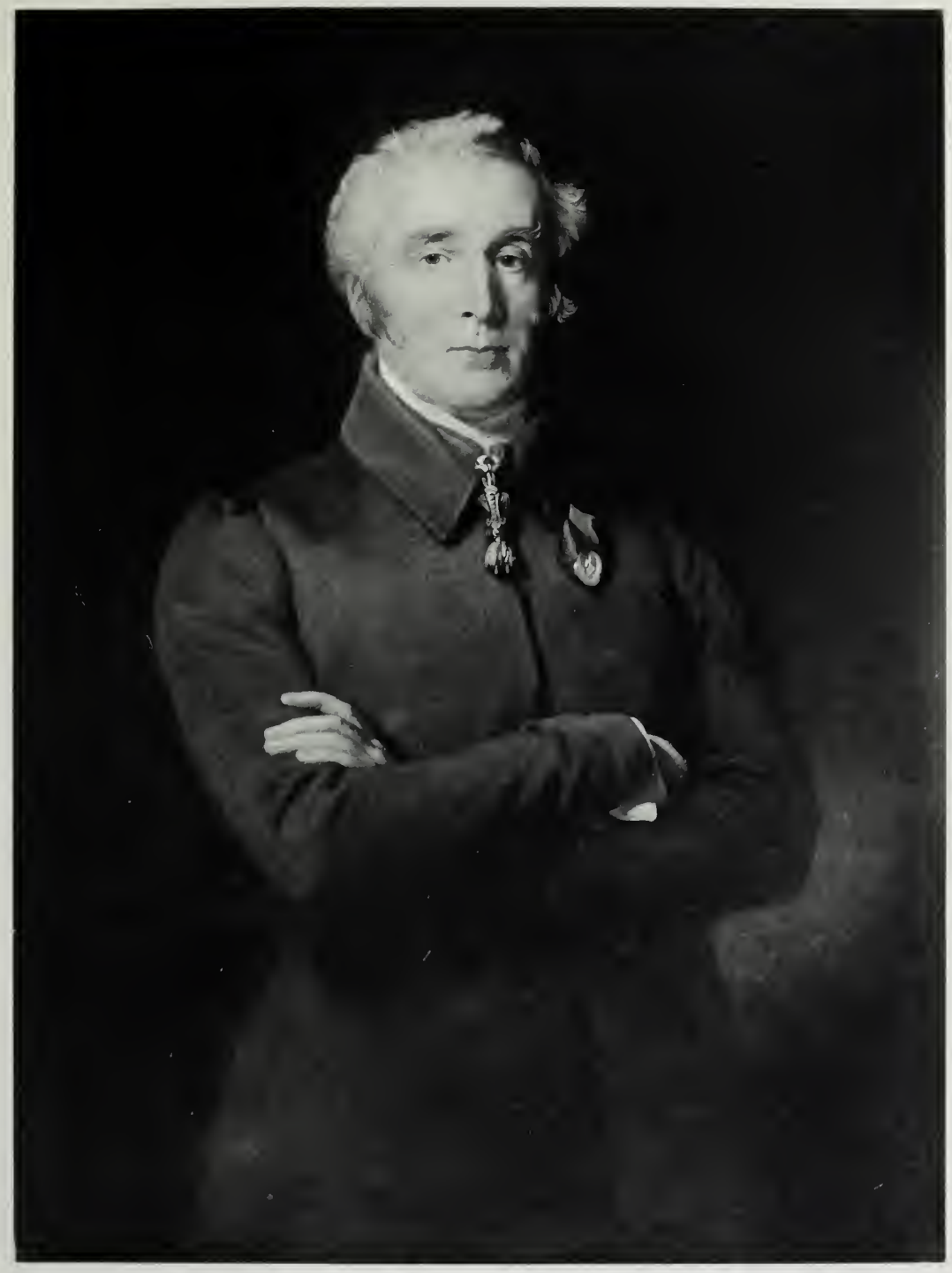
Bought of Martin Colnaghi, London.

Illustrated

No. 10

THE DUKE OF WELLINGTON

Lawrence



No. 11

George Romney

1734–1802

MISS ELEANOR GORDON

Canvas, inscribed: "Miss Eleanor Gordon." Height, 49 inches; width, 39 inches

SEATED on a low divan, whose red cushions rise at her back, this young English brunette looks out pensively from the canvas, turning from the sheet of music which she holds on her lap. Her dress is of soft white material, with a simple low-necked bodice, belted with a rose ribbon sash which falls in bows at the back. Her luxuriant dark hair is crowned by a small cap and falls down on both sides of her neck, being held by a red ribbon. The background shows a classic column at the right and a landscape, dimly lighted by a pale sunset, on the left.

Bought of Sedelmeyer, Paris, in 1898.
Listed in Ward and Roberts' Catalogue Raisonné of the Works of Romney.
Illustrated in Sedelmeyer's "One Hundred Paintings," 1896.

No. 12

Sir Henry Raeburn

1756–1823

ALEXANDER ALLAN

Canvas. Height, 80 inches; width, 56 inches

THIS is one of several large and virile presentments of the leading men of Scotland of the period, which have increased the Scottish master's reputation and given him the title of "Peer of Early British Portraitists." He has shown his subject seated in a red-covered arm-chair beside a table covered with a red cloth, on which are some books and writing materials. He wears a dark coat with brass buttons showing at the neck a white jabot and neckcloth, and his legs are clothed in black knee-breeches, silk hose and black pumps. His right arm and hand rest on the table, while in his left he holds a paper. The fine head, with its gray hair and ruddy complexion, is finely poised, and the gray eyes have a direct gaze and thoughtful expression. The face and form are placed against a sombre background, bringing them into strong relief, and making it altogether a truthful, virile, and striking portrait.

Collection of Major-General Allan, of Hillside, Edinburgh.
Listed in Armstrong's Catalogue of Pictures by Raeburn.
Exhibited in Memorial Exhibition, Edinburgh, 1824.
Exhibited in Raeburn Exhibition, Edinburgh, 1876.

Illustrated

No. 12

ALEXANDER ALLAN

&

Raeburn

No. 13

Francis Cotes

1726–1770

MRS. ANNE GOLDING AND DAUGHTER

Canvas. Height, 92 inches; width, 53 inches

THIS imposing portrait of a young English mother and child was formerly ascribed to the brush of Reynolds, and, indeed, both in subject and treatment, is very suggestive of that master. The artist has portrayed the tall and graceful young mother gowned in a flowing robe of white brocaded with a small flower, having low-cut bodice and wide sleeves. She is seen standing under the spreading branches of a tree in a wooded park, leaning lightly on a pedestal of gray stone, one red-slippered foot resting on its base, and supporting with both arms a fair-haired little girl of some five summers. The child is dressed in a blue gown with white over-dress and a blue sash, and wears a dainty lace cap. Looking to the right as if watching for some one, she fondly embraces her mother, having one arm about her neck, the other resting on her bosom. The mother's face, gracious and refined, is crowned by a mass of dark brown hair, dressed high, with curls falling on her neck, surmounted by a black velvet bow. On the pedestal is a circular panel showing a group of figures sculptured in relief. Mrs. Golding was the wife of the Right Hon. Edward Golding.

No. 14

John Opie

1761–1807

MRS. COVENTRY

Canvas. Height, 24 inches; width, 19¼ inches

IN this bust portrait of a handsome young English woman we have the bold drawing, fine expression and warm flesh tones characteristic of the artist. The lovely face of the subject, turned slightly toward the left, is framed by a wealth of auburn hair, bound by a fillet. She wears a loose low bodice of soft white material, and a dull red over-dress falls loosely from her shoulders.

Bought from Thomas Agnew & Sons, London.

No. 15

George Morland

1763–1804

HORSES AND FOAL

Canvas. Height, 12 inches; width, 14 inches

BEFORE the open door of a thatched stable a handsome bay mare, with white nose and white feet, is seen standing with her brown foal beside her. In the distance is a bay horse, seen in a sunny landscape.

Bought from Thomas Agnew & Sons, London.

No. 16

Sir John Linnell

1792–1882

"PAUL PRY"

Panel, signed and dated 1831. Height, 13 inches; width, 10 inches

AN exceptionally pleasing portrait, of quarter life-size, of an elderly man, seen at half length, much richer in colour than we usually associate with this able but somewhat hard painter, who began his art career as an engraver. Indeed, the ruddy flesh tones suggest the brush of Beechey. The subject is seen seated in a red arm-chair, holding an open book on his lap. He wears a long frock coat, open at the neck, and a wide black silk stock above the soft white, pleated bosom of his shirt.

In Crabb Robinson's Diary (Vol. II, p. 102) may be found the following contemporary comment on the subject:

"*Feb.* 21, 1829. At six dined with Gooden. Thomas Hill, the original Paul Pry, was there, the man whom everybody laughed at, and whom, on account of his good nature, many tolerated, and some made use of as a circulating medium. He was reported to be of great age, and Theodore Hook circulated the apology that his baptismal register could not be found because it was burned in the Tower of London Fire. He dealt in literary haberdashery and was once connected with 'The Mirror,' a literary magazine, the motto of which was 'a snapper up of unconsidered trifles.' He was also a great fetcher and carrier of gossiping paragraphs for the newspapers. His habit of questioning was quite ludicrous, and because it was so ridiculous it was less offensive when he was universally known."

Bought at the Murietta Sale, London.

No. 17

Sir Thomas Lawrence

1769–1830

MRS. MICHEL

Canvas. Height, 55 inches; width, 44 inches

IN this portrait of Anne, daughter of Hon. Henry Fane, of Fulbeak, Lincolnshire, who married General John Michel in 1803, the artist found opportunity to indulge his brilliant colour sense to the fullest extent. He has shown his handsome subject seated on rose-pink cushions in an arm-chair in the portico of a country house. The lady wears a close-fitting gown of black velvet with puffed sleeves, leaving the arms and neck bare. A double strand necklace, clasped with a jewel, encircles her throat, and on her left arm is a bracelet. A large dark velvet hat, topped with many plumes, crowns her abundant dark, waving hair. It was painted about 1820.

The following extracts from a letter written by a member of the family will prove interesting in this connection:

"The portrait is a very authentic one. It came straight from Dewlish in Dorsetshire, where it has hung ever since it was painted. . . . Mrs. Michel was my father's eldest sister. He was devoted to her, as she was like a mother to him. She married her cousin, Colonel Michel of Dewlish. Her son, Sir John Michel, was in the Indian Mutiny, was Commander-in-Chief in Canada in the '70's, I think, and in Ireland later on. . . . The three Miss Fanes of that date were Mrs. Michel, Mrs. Arbuthnot, both painted by Lawrence, and Mrs. Charles Chaplin of Blankney. . . ."

Bought of Thomas Agnew & Sons, who acquired it directly from the family. Sold at Christie's in December, 1904.
Listed in Armstrong's Portraits by Lawrence.

Illustrated

No. 17

MRS. MICHEL

Lawrence

No. 18

George Romney

1734–1802

BARON SHAW

Canvas. Height, 29 inches; width, 24 inches

THIS canvas shows the half-length portrait of the handsome young nobleman at the age of thirty-one. Standing in profile, his fresh, clean-shaven face is turned toward the observer and seen in three-quarters view. His hair is powdered and he wears a coat of a green shade with wide collar open to show a white neckcloth and ruffle. His fine features and handsome eyes, directly and forcefully painted, show a winning personality, making this a striking and masterly example of the artist. Sir John Gregory Shaw, of Eltham, Kent, was born in 1750 and succeeded his father as fifth Baronet of Eltham in 1779. He sat to Romney in 1781 and died in 1831.

Inherited by Rev. R. W. Shaw, of Cuxton Rectory, Kent.
Inherited by the eldest son, then came into the possession of Mr. Bacon.
Described in Ward and Roberts' Catalogue Raisonné of the Works of Romney.

No. 19

Sir Joshua Reynolds

1723–1792

LADY CECIL RICE

Canvas. Height, 53½ inches; width, 39½ inches

THIS is one of the most distinguished examples of the English master in its beauty and richness of colour, mellowed by time, and in its dignity and charm. The handsome woman, who was the only child of William Talbot, afterward Baron Dynevor, is portrayed seated, her head turned to the left, showing her face in three-quarters view. She wears a white dress with wide sleeves, caught up with jewelled bands, the waist girdled with a dark sash, and a rose with its dark green leaves nestles in the corsage. A dark cloak, trimmed with fur, is draped about her shoulders and falls across her lap, against which her hands rest. Her wrists are encircled with black velvet bands and a long pendant hangs from her ear. A strand of pearls runs through her hair, which is dressed high, with a dark tress falling down the right shoulder.

Lady Cecil Rice was born in 1733 and married George Rice, M.P. for Carmarthen, in 1756. Her father, William Talbot, became Baron Dynevor in 1780, with remainder to his daughter. On his death in 1782, she became Baroness Dynevor. She sat to Reynolds for this portrait in February, 1762, as Mrs. Rice. The picture descended to Edward Rhys Wingfield, of Barrington Park, Oxon, a grandson, who was sixth Lord Dynevor. She died March 14, 1793.

Described in Graves and Cronin's "Works of Sir Joshua Reynolds."
Collection of Edward Rhys Wingfield, Esq.
Listed in Armstrong's Catalogue Raisonné of Portraits by Reynolds.

Illustrated

No. 19

LADY CECIL RICE

Reynolds

No. 20

John Hoppner

1758–1810

LADY BURLINGTON AND CHILD

Canvas. Height, 35 inches; width, 27½ inches

ENFOLDING in her loving arms the infant who reclines at full length on her lap, the young mother sits tenderly gazing down upon her precious burden. Both mother and child are clothed in white. The child stretches its arm up to the mother's breast. Her head is crowned by a mass of auburn hair, coiled and held in place by a band of blue ribbon. A dark red curtain forms the background. The picture was left uncompleted by the artist and was formerly known under the title "Maternity."

Bought of Charles Sedelmeyer, Paris.
Collection of Humphry Ward, Esq.
Collection of the Earl of Carlisle.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1899.

No. 21

George Romney

1734–1802

HEAD OF A YOUNG WOMAN

Canvas. Height, 19 inches; width, 17 inches

IN this bust portrait of a pretty young English woman, the face is seen in three-quarters view, gazing directly at the spectator. She wears a simple white dress cut low in the neck. Her mass of brown hair, powdered and dressed high about her head, is held by a fillet of pink ribbon, with curls falling to her shoulders on either side. The subject is believed to be the same as Romney painted in his well known "Parson's Daughter" of the National Gallery.

Collection of A. Burger Portman, Esq., London.

No. 22

George Vincent

1796–1831

LANDSCAPE

Canvas. Height, 18½ inches; width, 16½ inches

THIS charming portrayal of a scene of rural life shows just such a view as may be found in the English country-side any summer day, the fine trees casting their shadows across the roadside, with the figures added to give it additional interest, all rendered with sympathy for its indefinable charm.

No. 23

Sir Thomas Lawrence

1769–1830

PORTRAIT OF A LADY

Canvas. Height, 17 inches; width, 13½ inches

THIS bust portrait of a brunette maiden of some twenty summers shows an attractive face with fresh English colouring, framed by luxuriant black hair, which falls over her forehead and in masses about her neck. Around her shoulders is gathered a white covering, making an attractive but hardly completed work. The subject has not been identified.

Bought from Thomas Agnew & Sons, London.

No. 24

John Hoppner

1758–1810

PRINCESS SOPHIA

Canvas. Height, 35 inches; width, 24 inches

THIS young English Princess, the fourteenth child of King George III and Queen Charlotte, is portrayed less than half life-size, standing in a forest glade, her face looking directly out of the canvas. She wears a long white gown with low-cut, lace-trimmed bodice, her waist bound by a blue silk sash. On her head is a white turban with a fillet of pearls, and strands of pearls encircle her sleeve at the elbow. About her neck is a fine gold chain from which hangs a jewel. Her brown hair falls in ringlets on her shoulders. This Princess, whom Hoppner painted several times, died unmarried, after a long and not very happy life, in 1848, at the age of seventy-one. Greville tells us she was "blind, helpless and suffered martyrdom; a very clever and well informed woman, but one who never lived in the world."

Illustrated

No. 24

PRINCESS SOPHIA

&

Hoppner

No. 25

Richard Parkes Bonington

1801–1828

LAKE COMO

Panel. Height, 6¾ inches; width, 6 inches

ON the left the mountains rise precipitously from the water's edge, while a distant ridge is seen in pearly splendour beyond the far end of the lake, on whose surface in the shimmering light of the Italian sun a distant sail is seen. In the foreground two men appear on the rocky shore. Bonington's Italian works are few in number, but all are inspired by his love of sunlight, and entitle him to rank with Turner as the most luminous colourists among all English painters of the nineteenth century. They came at the end of his career, when the hand of death was upon him, for, like Keats, he "died ere his time."

Bought from the McLean Galleries, London.

No. 26

Sir Anthony van Dyck

1599–1641

A YOUNG PRINCE

Canvas. Height, 29½ inches; width, 24¼ inches

THIS delightful example of the Flemish-English master shows the fresh face of the young Prince, one of the children of Charles I whom he loved to paint, with his wealth of blond hair falling down on his shoulders. The clear, dark brown eyes have an appealing expression as they look directly at the observer. The figure is seen at half length, the arms and upper part of the body being covered by a gray silk mantle, which falls from his right shoulder in many thick folds. A high white collar fits snugly up under the well modelled chin, over a silk jacket buttoned together in front. The poise and life-like expression of the head, the beautiful tones of the flesh, and the rendition of the textures of the hair and silk mantle are features of this altogether lovely portrait.

Bought from P. and D. Colnaghi, London.

Illustrated

No. 26

A YOUNG PRINCE

BY

Van Dyck

No. 27

George Romney

1734–1802

JOHN OLDHAM

Canvas. Height, 12½ inches; width, 9½ inches

THIS small canvas shows a quarter life-size bust portrait of a middle-aged man, his head turned three quarters to the right. He wears a brown coat with wide collar and brass buttons, open to show a red waistcoat turned back at the neck over a white stock. His hair is powdered and falls in a queue at the back.

No. 28

George Romney

1734–1802

BELIZA OLDHAM

Canvas. Height, 12½ inches; width, 9½ inches

THIS companion bust portrait shows a handsome woman whose face, still young, is framed in a high coiffure of powdered hair. Her expression is one of serene dignity, and her whole bearing is that of race and breeding. She wears a high collar and a lace fichu, and on her head rests a dainty cap with streamers falling down in a large bow about her neck.

Both bought of Thomas Agnew & Sons, London.

No. 29

William Hogarth

1697–1764

MR. HAMILTON

Canvas. Height, 28½ inches; width, 24 inches

SEEN at half length, his fine, frank, ruddy face looks out at one with clear blue eyes and with an expression of satisfaction with himself and the world. He is becomingly dressed in a coat of blue cloth with brass buttons and a high collar, over a gaily flowered waistcoat, into which his right hand is thrust. About the neck is a white collar and jabot, and white ruffles encircle the wrist. On his head is a white curled and powdered wig.

Bought from George Douglas Hamilton, Esq., London, a descendant of the subject.

No. 30

John Hoppner

1758–1810

COUNTESS OF CLARENDON

Oval canvas. Height, 27½ inches; width, 23 inches

SEEN at half length, this young woman is portrayed with her face and eyes turned three quarters to the right and brought effectively forward by a warm red background. Her luxuriant dark brown hair is massed high on her head, confined by a pink ribbon fillet, and falls in curls down upon her shoulders. She wears a black silk mantle, finished at the top with a ruching, which is low enough to show a broad neckerchief of soft white material, which crosses her bosom.

Bought of Charles Sedelmeyer, Paris.

No. 31

Sir Thomas Lawrence

1769–1830

HON. MRS. BECKFORD, OF FONTHILL, WILTSHIRE

Canvas. Height, 84 inches; width, 57 inches

THIS striking life-size, full-length presentment of a well known English beauty of the period shows the subject standing in the portico of a stately country house, looking directly out of the canvas. Tall columns rise at either side, with a brown curtain draped at the left. She rests her right arm on a green leather portfolio, which in turn rests on a green-covered table before her, and holds a pencil in her right hand. In her left is a half rolled up map. A pile of books, richly bound in red, with some mezzotints, are carelessly strewn on the table, while a large globe stands below in the left corner of the canvas.

She is handsomely gowned in a robe of red velvet, cut low in the neck, with short sleeves, and about her neck, falling down the front of her dress, is a long white scarf. A necklace encircles her throat, and on her bare arm is a bracelet. A beautiful landscape stretching away in the distance, under a blue sky flecked with clouds, forms the background. The natural and dignified pose and the expression of serious thoughtfulness make this a portrait of great distinction.

Illustrated

No. 31

HON. MRS. BECKFORD,
OF FONTHILL, WILTSHIRE

Lawrence

No. 32

George Morland

1763–1804

A HUNTER AND TWO FISHERMEN

Canvas. Height, 17½ inches; width, 23 inches

SEATED on a white horse, followed by a dog, a farmer is seen crossing a small rustic bridge which spans a creek. He halts his horse to talk to two men below, who are fishing with a net in the stream. A gnarled tree rises at the left, beyond which, across a meadow, a red-roofed cottage is seen. The rural scene is typically English, and the air is pervaded by a feeling of spring rain.

Bought of Thomas McLean, London.

No. 33

John Constable

1776–1837

VIEW NEAR EAST BERGHOLT

Canvas, signed and dated "East Bergholt, 1817." Height, 39½ inches; width, 61½ inches

THIS unusually important example of the great English landscape painter shows a wide expanse of rolling country with field and harvested grain stacks in the middle distance, sloping away to a winding river. A group of townspeople in the central foreground includes a man in a tall hat, who is pointing out the beauties of the scene to two women and two children, which they are enjoying with the aid of a telescope. Beyond them a shepherd is driving a flock of sheep down the roadway which leads from the foreground. Two horsemen in red hunting-coats rest in the shade of the trees that form a small wood at the right. A sky filled with summer clouds bends down to a range of low hills that mark the horizon. The picture, with its sense of space and light, carries a feeling of the beautiful English country that is exceptional even with this master.

Bought of Charles Sedelmeyer, Paris.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1906.

Illustrated

No. 33

VIEW NEAR EAST BERGHOLT

Constable

No. 34

James Stark

1794–1859

LANDSCAPE WITH FIGURES

Canvas. Height, 17½ inches; width, 23½ inches

SEATED on the low rail of a rustic bridge, a boy in shirt sleeves and a red waistcoat is fishing in the stream. An older fisherman, his pole over his shoulder, stands at the far end of the bridge, chatting with a country lass, who, clad in a brown dress and with a small bonnet on her head, is seated on a stile. Two rustic cottages are seen on the right, and a rolling landscape stretches away in the distance under a soft blue sky flecked with summer clouds.

Bought of Charles Sedelmeyer, Paris.

No. 35

Sir Joshua Reynolds

1723–1792

LORD LIFFORD

Canvas. Height, 29 inches; width, 24 inches

THE eminent and stern-faced subject, who was born James Hewitt and became Viscount of Lifford and Lord Chancellor of Ireland, looks directly from the canvas at one with calm, unflinching eyes. His face, which is aglow with health, is framed in a long judicial white wig, and he is clothed in his Lord Chancellor's robe of black silk, ornamented with bands of gold braid on the shoulders, and open at the front to show his white collar and lace jabot. Lord Lifford sat to Reynolds in the last year of the artist's career, before semi-blindness overtook him. Sir Joshua also painted a large full-length portrait of him in 1788, in his robes of office.

Collection of Lord Waterpark, 1894.

No. 36

Sir Thomas Lawrence

1769–1830

CARDINAL CONSALVI

Canvas. Height, 93 inches; width, 60 inches

IN this interesting canvas the white-haired Cardinal is shown at full length, seated in a large chair, facing the observer. He wears the red robe of his office with a red mantle, from beneath which protrude his white sleeves with lace cuffs. In his right hand he holds his biretta and some folded white papers, while his left rests on the table with palm upturned. His thin white hair is crowned with a small red cap. A red curtain is draped at the back, and through an opening at the left is seen a glimpse of a distant landscape. Consalvi was Secretary of State under Pius VII and negotiated the Concordat with Napoleon. He was imprisoned for three years at Rheims, and when released returned to Rome. He sat to Lawrence during the artist's visit to Rome in 1819, the canvas being at Windsor Castle. The present picture, of smaller size, is a replica of the Windsor portrait.

Listed in Armstrong's Portraits by Lawrence.
Sold at Christie's, London, July, 1910.

No. 37

George Romney

1734–1802

LADY BENTINCK

Canvas. Height, 29 inches; width, 24 inches

SEEN at half length, her youthful face and frank, dark brown eyes look directly at the observer. The artist has portrayed his fair subject in a silver gray dress with low, square-cut bodice. Her right arm rests on a ledge and her hand is turned across her waist in a most natural and easy pose. A narrow light gray scarf is draped about her shoulders and joins the red sash at her waist. Her luxuriant auburn hair is dressed high and crowned by a light gray cap, with tresses falling about her neck. Her expression is one of serene contentment. At the left a red scarf is draped over her right arm, beyond which the background shows a landscape with a late afternoon sky, its clouds flushed with pink. Lady Bentinck was the eldest daughter of the Duke of Portland.

Bought of Thomas Agnew & Sons, London.
Collection of Mrs. C. Aldenburgh Bentinck, England.
Described in Ward and Roberts' Catalogue Raisonné of Works by Romney.
Exhibited at the Grafton Gallery, London, 1900.

Illustrated

No. 37

LADY BENTINCK

Romney

No. 38

John Hoppner

1758–1810

GENERAL EDMUND PHIPPS

Canvas. Height, 30 inches; width, 25 inches

IN this half-length presentment of a gallant British officer the artist's craftsmanship is seen at its best. Striking and lifelike is the expression of the handsome middle-aged soldier, with his slightly gray hair, as he looks out at one from clear gray eyes. He wears the red uniform of an English army officer, with its black revers and understock, its gilt buttons and epaulettes. The subject is Edmund, son of Constantine Phipps, who became Lord Mulgrave. He was born in 1760, became a general in the British army, and died unmarried in 1837.

Collection of the Earl of Normanby.
Listed in McKay and Roberts' Catalogue Raisonné of Works by Hoppner.

No. 39

George Romney

1734–1802

GENERAL SIR ARCHIBALD CAMPBELL

Canvas. Height, 60 inches; width, 48 inches

IN this canvas the artist has presented a striking and virile portrait of the British General who served in the American campaign and was wounded at the taking of Quebec by Wolfe. The handsome figure of the sturdy military man is seen nearly at full length, standing with his hands crossed, resting on the top of a black cane and holding his black cocked hat in his right hand. His face is clean-shaven, and his eyes regard the beholder with a serious expression. He wears a curled white wig according to the fashion of the time. He is clothed in a red military coat, buttoned high over a white linen stock, the coat-tails falling away over white waistcoat and knee-breeches. The gilt sword-hilt is just revealed under the skirt of the coat. Gilt buttons are on the coat and gilt bars on the sleeves, while on his left breast he wears a British Order with sun-rays. In the background are seen the fortifications of Fort George, Madras, recalling the fact that he was Governor and Commander-in-Chief on the Coromandel Coast, India, in 1787. He died in 1791.

Bought of Thomas Agnew & Sons, London.
Painted in 1790.
Collection of General J. Studholm Brownrigg.
Collection of Canon T. S. Brownrigg.
Exhibited at the Royal Academy Exhibition of Old Masters, 1882.
Exhibited at the Grafton Gallery, London, 1900.
Listed in Ward & Roberts' Portraits by Romney.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1905.

Illustrated

No. 39

GENERAL SIR ARCHIBALD CAMPBELL

&

Romney

No. 40

Sir Thomas Lawrence

1769–1830

MISS GEORGINA LENOX

Canvas. Height, 25½ inches; width, 21 inches

THE attractive young woman is seen turned three quarters to the left and seated. She wears a white dress with a blue scarf falling across the shoulder, held by a jewelled strap which is fastened to a brooch set with a ruby and drop pearls in the centre of her corsage. Her dark hair falls in loose curls. Lawrence painted a portrait of Miss Lenox about the time of his first settling in London. She was the third daughter of Lord George Lenox, married Lord Apsley in 1789, and died in 1841 at the age of seventy-five.

No. 41

John Constable

1776–1837

HAMPSTEAD HEATH

(A Sketch)

Canvas. Height, 12 inches; width, 15 inches

THIS is one of the many variants of this favourite study of the artist. At the base of a hill rising on the right, a company of gypsies are grouped around a cart. Beyond the hill stretches out a rolling landscape under a cold autumn sky, across which roll masses of dark clouds. A sense of space pervades the little canvas, and a feeling of the open, which is expressed with great power. A variant of this picture hangs in the South Kensington Museum.

No. 42

George Morland

1763–1804

AN OLD MILL

Canvas. Height, 13½ inches; width, 17 inches

AN old English mill with its thatched roof rises at the left, the water running from the wheel into a pool in the foreground, where a flatboat is drawn up. A farmer, riding a white horse, leads another which he has brought to water, but stops to speak to a woman who leans from a window of the mill. Beyond, tall oak trees rise against a summer sky.

Bought of Charles Sedelmeyer, Paris.

No. 43

George Morland

1763–1804

IN COACHING DAYS

Canvas, signed and dated 1792. Height, 14 inches; width, 12 inches

BEFORE a cottage door, on a wintry morning, two young men are seen in converse with a young woman. She is clad in a blue dress with long white apron, and wears a kerchief and cap. One youth is in a long gray coat and holds a long whip in his hand, while his companion, more gaily attired in blue and red, seizes the girl by the wrist. A red coach from which they have just alighted stands in the background. The ground and trees beyond are covered with snow.

No. 44

Richard Cosway (*Attributed*)

1740–1821

PORTRAIT OF A LADY

Oval canvas. Height, 13 inches; width, 10¼ inches

THIS small portrait of an attractive young woman presents her in half length, seated, with one arm resting on the end of a sofa. In her left hand she holds a closed fan. Her features are becomingly set off by a large hat of black velvet topped with plumes. Her powdered hair is puffed about her forehead and falls in curls about her neck.

No. 45

George Romney

1734–1802

MRS. THOMAS RAIKES AND CHILD

Canvas. Height, 49 inches; width, 39 inches

AT the base of a tall tree, clothed in a simple dark gown with a white fichu, this sweet-faced young mother clasps to her bosom her daughter of some five or six years, who is seated on her lap. The mother's face is seen in three-quarters view turned to the front, and looks from the canvas with a gaze of contentment and motherly pride. Her brown hair is powdered in front and held by a ribbon, but falls in curls on the back of her neck. The brown-haired child, who wears a short white frock with a blue sash and red slippers, nestles her head lovingly against her mother's right shoulder. Above a balustrade at the left, a landscape, stretching away to distant blue hills, under a tender sky, forms the background. The composition is graceful and the sentiment most engaging and poetical. Mrs. Raikes was the daughter of the Hon. Henry Finch, younger son of the Earl of Nottingham. In 1774 she married Thomas Raikes, who became Governor of the Bank of England. He was also Chancellor of the diocese of Chester.

Painted in 1786.
Described in Ward and Roberts' Catalogue Raisonné of Works by Romney.
From the family the picture came into the possession of J. Ruston, Esq.

Illustrated

No. 45

MRS. THOMAS RAIKES AND CHILD

Romney

No. 46

Sir Thomas Lawrence

1769–1830

MRS. WILLIAMSON AS MIRANDA

Canvas. Height, 94 inches; width, 58 inches

THE subject is seen at full length, dressed in a white gown of the utmost simplicity. She extends her right hand as though pointing toward the sea, which stretches away in the background, suggesting the character of *Miranda* in Shakespeare's "Tempest." With her left hand she holds back her dress. Red flowers are seen at her feet at both right and left, also at the upper right-hand corner of the canvas.

Bought of Sulley & Co., London.
Exhibited at the Berlin Royal Academy.

No. 47

Sir Martin Archer Shee

1769–1850

PORTRAIT OF CHARLES KEMBLE

Canvas. Height, 28½ inches; width, 23½ inches

IT was through his portraits of actors that Shee first won recognition of his talent when he came over to London from his Irish home. Being in touch with the stage, it is but natural that he should have found a willing and attractive sitter in Charles Kemble, the brother of Mrs. Siddons. Kemble was an actor at eighteen, and remained on the stage for fifty years. He died in 1854.

No. 48

Sir Godfrey Kneller

1646–1723

QUEEN ANNE

Canvas. Height, 20 inches; width, 16 inches

THE Court Painter here presents his sovereign in quarter life-size at three-quarters length, seated at a table, her left arm and hand resting on her red mantle edged with ermine, which hangs from her shoulders. Her gown of brown silk is cut low and edged with lace around the corsage, and the elbow sleeves are large and full. A necklace of large pearls encircles her neck, and her hair is dressed low.

No. 49

W. J. Shayer

1788–1879

ARRIVAL OF THE COACH

Panel, signed. Height, 10½ inches; width, 17 inches

THE scene shows a coach, drawn by two white leaders and two bay wheelers, coming to a halt before a village inn. There are seven outside passengers on the top, while a hostler stands at the left with four fresh horses, awaiting the change soon to be made. From the inn door several passengers emerge with their luggage.

No. 50

W. J. Shayer

1788–1879

CHANGING HORSES

Panel, signed. Height, 10½ inches; width, 17 inches

THIS companion scene, of the old coaching days in England, shows the coach before a country inn. A lone outside passenger sits on the top, watching the sturdy, fat hostler, in his shirt sleeves, bring up two fresh leaders, while a fellow stableman completes the harnessing of the wheel pair. The ruddy-faced, buff-coated guard reads a letter near by.

Both bought of Arthur Tooth & Sons, London.

No. 51

George Romney

1734–1802

MRS. GROVE

Canvas. Height, 50 inches; width, 40 inches

THIS beautiful young woman is portrayed at three-quarters length, seated out of doors, her hands, folded, resting on her lap. She is gowned in white with high bodice and fichu covering her neck. A sash about her waist falls from a bow at the back. Her powdered hair falls down on either side of the well modelled face, and the head is crowned by a large black hat having its brim upturned at the front and a mass of white plumes on top. There is a look of pensive sweetness on the face, and the whole forms a presentment of refined, patrician womanhood. The sitter was one of the two daughters of Admiral Pilford, renowned for their beauty. She married Thomas Grove in 1781 and died in 1828. Her sister Elizabeth married Timothy Shelley and was the mother of the English poet.

Bought of Charles Sedelmeyer, Paris, 1903.
Exhibited at the Royal Academy Exhibition of Old Masters in 1881.
Sold at Christie's, 1897.
Collection of Sir Thomas Grove.
Engraved in mezzotint by H. S. Bridgwater, 1898.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1899.

Illustrated

No. 51

MRS. GROVE

&

Romney

No. 52

Johan Zoffany

1733–1810

ANNE MURRAY BULLEY

Oval canvas. Height, 11 inches; width, 9½ inches

THIS example of the old Court Painter of George III is marked by his characteristic stiffness of pose. The young woman is seen seated at half length, dressed in a gown of pink silk, with square-cut neck and long pointed waist. On her head is a mob-cap trimmed with pink ribbon, and her elbow sleeves are full and trimmed with lace. About her neck is a narrow black ribbon, and her powdered hair is dressed high.

Bought from Martin H. Colnaghi, London.

No. 53

J. M. W. Turner

1775–1851

BLOWING UP OF THE *ORIENT*—BATTLE OF THE NILE

Canvas. Height, 46½ inches; width, 71 inches

THIS is one of the great colourist's most dramatic sea pieces, and shows the harbour of Alexandria, where this famous battle was fought under the great Nelson, August 1, 1798, and at the most dramatic moment of the conflict, when the battle-ship *Orient* had just blown up. The interest of the picture centres in the *Orient*, from whose hulk lurid flames rise to illumine sea and sky. Only the stump of her foremast remains standing, but the flames have not yet reached the mainmast, which, with square sails set and royal ensign flying, is lit by the glow of the conflagration. At the right the city of Alexandria is seen flame swept, with lofty towers in the background, while on the left five ships of the line are moving past, their guns belching fire. At the left another battle-ship has its masts shot away, one having fallen with its sails floating in the water. In the foreground a gig with six sailors is engaged in the work of rescuing some men in the water. Clouds of smoke obscure the sky, lit here and there on their under surface by the flames from the burning ship.

Collection of the late Mr. Joseph Prior, Fellow of Trinity College, Cambridge.
Exhibited at the Nineteenth Century Gallery, London, 1886.
First exhibited at the Royal Academy in 1799, and gained the artist admission as an Associate Member of that body.

Illustrated

No. 53

BLOWING UP OF THE *ORIENT*—
BATTLE OF THE NILE

Turner

No. 54

Sir Joshua Reynolds

1723–1792

JOHN BARKER

Canvas. Height, 67 inches; width, 46 inches

THIS sturdy, corpulent and ruddy-faced old gentleman who sits in a huge chair, one arm of which he firmly clasps, was a London merchant, born in 1707, but became famous as an engineer and the projector of the harbor and pier at Ramsgate, on the southeastern coast of England. A curled white wig frames his rotund, clean-shaven face, and his right arm rests on a paper, on which appears a drawing, spread upon the table. He wears a red coat with falls of lace about the wrists, and a wall and column form the background, save at the left, where an opening reveals a glimpse of a landscape. He died in 1787.

Painted in 1786.
Engraved by J. Jones in 1786.
Described in Graves and Cronin's "Works of Sir Joshua Reynolds."
Listed in Armstrong's Catalogue of Portraits by Reynolds.

No. 55

George Romney

1734–1802

MARIA ARCHER

Canvas. Height, 29 inches; width, 24 inches

THIS half-length presentment shows a young woman with a fresh English complexion, about whose face falls a mass of auburn hair reaching in curls to her shoulders. She wears a blue gown, and across her shoulders and breast is drawn loosely a fichu of thin white fabric, held in place by a blue sash. A blue ribbon fillet holds her hair in place. The subject was a daughter of Lord Archer of Umberslade. She was born in 1763, married Henry Howard in 1788, and died in 1789 when twenty-six years of age.

Sold at Christie's in 1899.
Bought from Thomas Agnew & Sons, London.
Listed in Ward and Roberts' Catalogue Raisonné of Works by Romney.

No. 56

Cornelis Janssens van Ceulen

1590–1664

SIR NICHOLAS BACON

Canvas. Height, 45 inches; width, 37½ inches

STANDING at three-quarters length, holding a long, elaborately ornamented mace over his right shoulder, this impressive figure is one of marked dignity. He wears a light brown beard and mustache touched with gray. His doublet of black velvet is slashed to show the white shirt beneath, the long, full sleeves ending in wide cuffs edged with lace. A wide ruff edged with lace encircles his neck. In his left hand he holds his brown gloves. In the upper right-hand corner of the canvas is the Bacon crest, a white eagle on a shield; also the inscription, "Aetatis suae 60. Anno Domini 1617."

No. 57

Sir Peter Lely

1618–1680

DUCHESS OF PORTSMOUTH

Canvas. Height, 50 inches; width, 40 inches

THIS subject Sir Peter painted many times, inspired by her voluptuous brunette beauty. In the present canvas, the Court Painter has posed her seated beneath a spreading oak tree with a landscape setting. She is clad in a loose gown of rich red material, fastened by a brilliant ruby. The gown, bordered by a lace fichu, falls away from the neck and bosom. The wide half-sleeves are finished with falls of lace above the elbows. A blue scarf is draped over her left shoulder and falls across her lap. Her dark, curling hair, falling low on the forehead, accentuates the rich olive complexion. She holds a staff in her left hand. This French woman, Louise Renée de Kérouaille, of Brittany, was sent to England by Louis XIV to attract and captivate Charles II, which she did. He made her Duchess of Portsmouth, and later Duchess of Richmond, and she was the mother of the Duke of Richmond, natural son of Charles II.

Bought at Christie's, London, 1898.
Collection of Sir Allan Campbell.

Illustrated

No. 57

DUCHESS OF PORTSMOUTH

Lely

No. 58

Sir Joshua Reynolds

1723–1792

PORTRAIT OF A MAN

Canvas. Height, 49 inches; width, 39 inches

SEATED in a red chair beside a writing-table, in three-quarters length, a fine-looking man of judicial mien holds a round gold-rimmed snuff-box in his left hand, which rests on his lap. His face, seen in three-quarters view, is framed in a white wig as he looks serenely out of the canvas toward the right. He wears a black coat thrown back over a brown waistcoat, a white neckcloth, and falls of lace about his hands. On the table are some papers, and from the ink-pot a quill pen stands upright. The subject has not been identified, but may be Richard Robinson, Archbishop of Armagh, whom Reynolds painted several times about 1775.

No. 59

Henry Singleton

1766–1820

IDLENESS

Canvas. Height, 16 inches; width, 13 inches

THIS picture shows a group of children gathered about a basket of doves, from which one or more have escaped. The owner sits at the right, asleep. In the background stands a cottage shaded by a clump of tall trees.

No. 60

Henry Singleton

1766–1820

INDUSTRY

Canvas. Height, 16 inches; width, 13 inches

THIS companion picture of English rural life shows a group of children, one of whom, led by an old woman, brings a basket of fruit to a village door. Two other children sit in the background, interested in a paper which they hold in their hands.

No. 61

Richard Parkes Bonington

1801–1828

THE HOSPITAL AT GREENWICH

Panel. Height, 6¾ inches; width, 6 inches

PAINTED in a high key in soft ivory tones, mellowed by time, the imposing buildings of the Naval Hospital at Greenwich are seen rising above the quay that stretches along the Thames. Some luggers are moored in the foreground and numerous boatmen and marketwomen are gathered here and there. This is a work of Bonington's last year, and, like its companion, shows the artist's romantic and delicate personality. After returning from Italy he went to England, in 1828, to visit Sir Thomas Lawrence. Most of his life had been passed in France, where he painted views of provincial towns and coast scenes. At the end of his short life he regretted that he had painted no large pictures, but it would be difficult to find two more charming examples of his refined and colourful palette than the two of this collection.

Bought from the McLean Galleries, London.

No. 62

Sir Joshua Reynolds

1723–1792

DUCHESS OF ANCASTER

Canvas. Height, 35 inches; width, 27 inches

THIS canvas shows the half-length presentment of a handsome English woman, not in her *première jeunesse*, but still youthful in appearance. She is seen seated at a covered table, on which rests an open book. Her right arm lies on the table, while her left is raised to her neck. She wears a loose peignoir of pink color over a low-cut white bodice, and a long strand of luxuriant hair falls over her right shoulder. Her hair is brushed high above her brow and crowned with a small cap, and from her ear hangs a pear-shaped pendant. Her eyes, which look directly at the observer, have a serious expression, and the pose is one of ease and naturalness.

The picture was given by the Duchess to Lady Delawarre.

In Sir Joshua Reynolds' notes on his pictures, among the items of accounts is the entry: "Duchess of Ancaster. Her Picture given to Lady Delawarre, 50 Guineas."

Purchased from Earl Delawarre, 1896.
Painted in 1758. Engraved by Houston in 1758, later by James Watson and C. Spooner.
Collection of William Beattie, Esq., Glasgow.
Collection of Earl Delawarre.
Collection of Lord Waterpark.
Listed in Armstrong's Catalogue Raisonné of Works by Reynolds.
Illustrated in Graves' "Works by Sir Joshua Reynolds."

Illustrated

No. 62

DUCHESS OF ANCASTER

Reynolds

No. 63

Cornelis Janssens van Ceulen

1590–1664

GENERAL ROBERT DE VERE

Panel, signed and dated 1629. Height, 30 inches; width, 25 inches

THE distinguished soldier is portrayed at half length, his face, wearing a somewhat stern yet not unpleasant expression, framed in luxuriant dark locks. He wears a wide white lace collar over a red cape which falls over his suit of armour. The subject was the son of Hugh de Vere, nineteenth Earl of Oxford, and succeeded to the title in 1626. He was assassinated at Maestricht in 1632.

No. 64

Sir Joshua Reynolds

1723–1792

PORTRAIT OF A MAN

Canvas. Height, 49 inches; width, 39 inches

WITH face turned full toward the observer, a man wearing a white wig is seated beside a table, on which he is holding with his left hand a large tome upright, while with his right hand he points to a Latin text inscribed on a page of the book. He is clothed in a brown suit, and about his shoulders is gathered a blue shawl. From the end of the table on the right hangs some architect's working implements, above which is the date 1765. On the open book is inscribed, "Anno Domini Henrici III."

No. 65

John Hoppner

1758–1810

PORTRAIT OF A LADY

Canvas. Height, 11¼ inches; width, 9½ inches

THIS attractive little portrait of a lady of high degree is freely painted and shows the excellent craftsmanship of the English artist. The subject is presented at half length in a quarter life-size, leaning slightly forward. She wears a dress of creamy white, with low-cut bodice and large full sleeves with narrow black sleeve-bands and a sash of black velvet. Her black mantle is drawn round and held across her lap. Her luxuriant hair is powdered and falls in curls over her shoulders, framing her brilliant complexion and snowy neck.

No. 66

William Hogarth

1697–1764

PEG WOFFINGTON

Canvas. Height, 28½ inches; width, 23½ inches

THE subject is portrayed seated at half length, very erect, her dark eyes looking directly at the spectator. She is attractively gowned in a low-necked, square-cut dress of white, edged with a lace ruffle around the top of the corsage, and having elbow sleeves, which end in wide falls of lace. The front of the bodice is covered with a pointed stomacher, patterned with pink guipure, and on her lap is a mass of loose flowers gathered on a white cloth, which she holds with her right hand. On her head, with its black hair smoothly brushed, rests a dainty cap of pink silk and white lace.

No. 67

J. M. W. Turner

1775–1851

ST. GOTHARD PASS—THE DEVIL'S BRIDGE

Canvas. Height, 31 inches; width, 24½ inches

THIS interesting early example of the artist portrays a wild and awesome scene. A narrow and graceful bridge of stone spans with a single arch the deep narrow gorge, down which the raging river Russ plunges, below Alpine cliffs which tower to heaven. Around these cliffs masses of storm clouds swirl, torn by the currents which blow through the narrow ravine. As they part we gain glimpses of still higher glaciers and snowy peaks far off. Along the road, built against the mountain-side, a pack-train of mules and pedestrian prisoners, guarded by soldiers, slowly passes. Turner made his first trip to the Continent when about thirty years of age, bringing back a vast number of sketches, some of which he worked up afterward. He was never known to paint a picture before the actual scene. Many of his finest pictures were painted from rough pencil memoranda, for he never troubled himself about drawing a scene as it actually appeared. He made an etching of this scene, which was published in 1809, of which the original drawing is in the National Gallery.

Painted about 1815.
Collection of Holbrook Gaskell, Esq., Wootton Wood, Liverpool.
Collection of J. N. Allnutt, who presented it to his daughter, 1854.
Exhibited at Old Masters Exhibition, Royal Academy, London, 1885.
Exhibited again at Old Masters Exhibition in 1907.
Listed in Armstrong's Catalogue of Pictures by Turner.
Bought of Sulley & Co., London.

Illustrated

No. 67

ST. GOTHARD PASS—
THE DEVIL'S BRIDGE

Turner

No. 68

Seymour Lucas

1851–

MAN WRITING

Canvas, signed and dated 1880. Height, 11 inches; width, 15½ inches

THIS little genre composition shows a man seated at a table, busily engaged in writing with a quill pen. He wears a doublet of brown buckskin with a high collar, over a blue shirt, as indicated by the sleeves. A brown jug stands on the table beside him. The pose and drawing are admirable and the work is direct and forceful.

No. 69

Seymour Lucas

1851–

THE SMOKER

Canvas, signed and dated 1879. Height, 20 inches; width, 17 inches

STANDING before a high, carved stone mantel, a cavalier of Stuart days is seen lighting his pipe with a live coal from the open fireplace. He wears the high top-boots, red breeches, and buff surtout of the time of King Charles, and the costume is completed by a crimson sash about the waist, falling at the back, and a sword at his side. His blond hair falls on his shoulders. The costumed figure, as well as the well painted accessories of the room, are a reminder of Meissonier.

Both bought at the Murietta Sale, London.

No. 70

John Hoppner

1758–1810

LADY MELBOURNE

Canvas. Height, 29 inches; width, 24 inches

THIS young woman is portrayed at half length, her head turned, looking to the left. She is clad in a simple dress of yellow with a buff sash at the waist, the bodice partly open to disclose neck and bust. She is drawing a fur wrap around her. Her hair is brown and bound with a black fillet, which enhances the brilliancy of her ruddy complexion. Properly, the subject was never Lady Melbourne, but Lady Caroline Lamb, as she died a few months before her husband succeeded to the peerage as Lord Melbourne. Lady Caroline Lamb was the only daughter of Frederick, Earl of Bessborough. She married the Hon. William Lamb, afterward Viscount Melbourne, who became Prime Minister of England. She was a novelist and acquired additional notoriety as a friend of Lord Byron. She died in 1828.

Bought of Thomas Agnew & Sons, London.
Collection of the Earl of Carlisle.
Listed in McKay and Roberts' "Works of Hoppner," Supplement, p. 34.
Reproduced in "The Masterpieces of Hoppner," 1912.

No. 71

George Vincent

1796–1831

THE HAY FIELD

Canvas. Height, 50 inches; width, 74 inches

IN a wide-reaching hay field, golden under the summer sun, a number of toilers, men and women, are seen gathering in the harvest. In the foreground some stacks have been set up, and noble old trees rise at right and left. In the middle distance are seen the houses of a village, and beyond rise the hills which hem the horizon. A contemporary of Constable, this work was at one time ascribed to that master of English landscape art, for it shows the same perception and grasp of the evasive spirit of the English country that Constable first caught from the English hills and vales.

Bought of Charles Sedelmeyer, Paris.

No. 72

Sir Anthony van Dyck

1599–1641

THE ABBÉ

Canvas. Height, 49½ inches; width, 40½ inches

THE rather worldly-looking Abbé, of about forty years of age, is seen seated, directly facing the observer. His fine strong face, aglow with the ruddy tint of health, is framed in long dark hair, which curls slightly over the forehead in front and falls over the shoulders. In his left hand he holds a manuscript, while he extends the right, palm upward, as if to emphasize the words issuing from his half-parted lips. He wears a long black silk robe, with full sleeves, over a light gray waistcoat with a broad white stole. A large ornament of clustered pearls appears on his breast. A dark red curtain is seen in the background at the left. The modelling and painting of the head and hands are worthy of the artist at his best. The work is probably a product of his Flemish period, before he went to England. The picture has been presented to the Metropolitan Museum as a memorial to Mr. Bacon, by Mrs. Walter Rathbone Bacon, to whom the Collection was left.

Bought of Charles Sedelmeyer, Paris.
Collection of Scott Murray, Esq., Marlow, Berkshire.

Illustrated

No. 72

THE ABBÉ

Van Dyck

No. 73

John Hoppner

1758–1810

A GIRL IN WHITE

Canvas. Height, 28 inches; width, 24 inches

THIS portrait shows a pretty young English girl, her fresh face seen in three-quarters view, turned to the left. Her left arm is crossed over her waist, and she holds a white cloth in both hands. She is simply attired in a low-cut white dress, with a yellow sash around the waist. Her abundant curling, dark brown hair falls carelessly over her neck and shoulders. A dark blue curtain in the background is draped up, giving a glimpse of a distant landscape.

No. 74

W. J. Shayer

1788–1879

HUNTING—COACHING—RACING—STEEPLECHASING

Average size: height, 3½ inches; width, 5½ inches

THESE four groups of small pictures, twenty in all, show the start with the hounds, the end of the trail, jockeys on their mounts, the arrival of the coach at the road-house, or bowling along the highway. All are marked by animation and the spirit of sport. They are truthful and inspiring records of scenes in the open, dear to healthy Englishmen.

No. 75

Sir Anthony van Dyck

1599–1641

THE HOLY FAMILY WITH SAINT JOHN

Panel. Height, 9 inches; width, 6½ inches

THIS interesting study in grisaille shows the Virgin seated, with the Child on her left reaching out his arms to Saint John, who stands at the right, his left hand extended to the infant Jesus. Saint Joseph, seated in the background at the left, rests his head on his right hand and gazes at the group in front. The Paschal Lamb is seen in the right foreground. A large tree spreads its protecting branches over them, and a peaceful landscape is seen at the right.

Collection of John Rohde, Esq., London.
Exhibited at the Van Dyck Exhibition, Grosvenor Gallery, 1886–87.

No. 76

Sir Joshua Reynolds

1723–1792

MISS MONTGOMERIE

Oval canvas. Height, 28 inches; width, 23 inches

THIS small portrait shows an attractive young woman, seen at waist length, who holds in both hands a bird to her breast. She looks at the spectator with full face and smiles in an engaging manner. She wears a dress of strawberry colour, cut low in the neck.

Bought of Charles Sedelmeyer, Paris.
Collection of James Cowan, Esq., of Rosshall, Scotland.
Illustrated in Sedelmeyer's Catalogue of Old Masters.

No. 77

Sir Peter Lely

1618–1680

NELL GWYNN

Panel. Height, 17½ inches; width, 14¾ inches

THIS small portrait of the favourite of King Charles shows the subject at half length, and reveals all the traits of mischief and daring that we associate with this young Irish woman, and which the Court Painter has revealed in the several other portraits of her which have long been familiar.

No. 78

George Morland

1763–1804

THE "WHITE LION" STABLE

Canvas. Height, 27 inches; width, 35 inches

THIS is one of those scenes of English rural life which the artist depicted so often as to make him famous. In the centre of a spacious barn, a white horse, just returned from a day's work, stands patiently waiting for his evening meal. The large wooden hames around his neck are decorated in bright colours. Beside him stands a small brown donkey which a child is feeding with turnips, while a yellow and white dog stands in the foreground. Through the open barn door a glimpse of the farm landscape is seen.

Bought of Charles Sedelmeyer, Paris.

Illustrated

No. 78

THE "WHITE LION" STABLE

&

Morland

No. 79

Sir Joshua Reynolds

1723–1792

PORTRAIT OF MISS ANSHUR

Canvas. Height, 40 inches; width, 33½ inches

SEATED against a landscape background, the subject is seen at three-quarters length, her face turned to the right. She wears a white gown cut low in the neck, with a wide pink sash having a bow at the left side. Pink ribbons encircle the sleeves at the wrists. Across her right arm the folds of a scarf fall loosely from her shoulder. Her dark hair is rolled from the forehead and, bound by a white ribbon fillet, falls in curls on either shoulder. The work is marked by the elegance and distinction which characterize Sir Joshua's work at its best.

No. 80

Richard Cosway

1740–1821

HON. DOROTHY STYLES

Canvas. Height, 49 inches; width, 39 inches

IN this attractive presentment of a graceful young woman, the artist shows the same characteristics which have made his "pictures in little" so justly renowned. Here is found correct and graceful drawing, and above all rare refinement. The subject is seen, standing, at three-quarters length, gowned in white with a yellow sash and wearing a white turban. The ruff about her neck is open, and her blonde hair falls over her shoulders. Her right arm, encased in a glove of gray suède, falls at her side. Encircling her throat is a gold necklace from which depends a gold cross.

PAINTINGS
OF THE FRENCH SCHOOL

No. 81

Carle André Vanloo

1705–1765

MME. DE POMPADOUR

Academy board. Height, 10½ inches; width, 7¼ inches

IN this small portrait the favourite of Louis XV is shown seated beside a table in a *petite salon*, holding a book of music. She has turned her head to the right, as if her attention had been diverted for a moment. She wears a dress of blue flowered silk, which falls away in front to show an under-skirt of gray silk. Her dress is cut low in the neck and has wide sleeves trimmed with lace. A brown curtain falls at the back.

No. 82

School of Jean Clouet

1485–1541

PORTRAIT OF A MAN

Panel. Height, 7 inches; width, 6 inches

THIS delightful little portrait, so fine in quality, shows a beardless youth whose brown eyes look directly at the spectator. He is evidently a young man of rank. He wears a black robe over a low-cut embroidered waistcoat, and a high under-vest with a high gold-embroidered collar. His large hat of green cloth with gold ornaments is set jauntily on his head, and a heavy gold chain about his neck falls within his waistcoat. The background shows a red wall with a brown wainscoting.

No. 83

Anders Zorn

Contemporary Swedish Painter

MRS. WALTER RATHBONE BACON

Canvas, signed. Height, 67½ inches; width, 42½ inches

IN a richly furnished room the lady is seated in a blue arm-chair, leaning toward the left, and looking directly toward the observer. Her right arm rests on the neck of a white and tan collie dog, which sits on the floor beside her. She wears a dress of white satin, low in the neck, with short sleeves of chiffon, caught up by yellow flowers at the shoulders. Flowers are also seen down the front of the skirt. Her black hair is dressed high on the well shaped head, with a curl falling on the forehead. A long neck-chain of precious stones falls to the waist. A pillow of yellow silk placed at her back gives an added note of colour, and a Louis XV commode seen at the left adds interest to the surroundings. The flesh tones are admirable, and the whole work is marked by a brilliancy and facility of brushwork and a freshness of colour that are distinctly modern.

Regarded by the artist as one of his most successful portraits, it is now in the Metropolitan Museum, having been presented by Mrs. Walter Rathbone Bacon in memory of her husband.

Painted in 1897.

Illustrated

No. 83

MRS. WALTER RATHBONE BACON

Zorn

No. 84

Antoine Watteau

1684–1721

PORTRAIT OF HYACINTHE RIGAUD

Canvas. Height, 54 inches; width, 42 inches

SEATED before his easel, the artist looks directly out at the observer as if suddenly arrested in his work. His strong features are framed by a luxuriant wig, which is brushed high and falls to his shoulders. He wears a brown coat with brass buttons, open at the neck to show the purple lining under a white collar. His sleeves are turned back over white cuffs, held at the wrists by purple ribbon.

Bought of E. M. Hodgkins, London.

No. 85

François Clouet

1516–1572

PORTRAIT OF MME. DE SUCE

Panel. Height, 13 inches; width, 9½ inches

THIS small presentment is that of a noble lady wearing the Mary Stuart cap and wide ruff of that period. Her blonde hair is arranged in deep puffs, and about the elaborate ruff is a superb collar of huge pearls, resting on her bodice of yellow silk and black velvet.

Bought of Charles Sedelmeyer, Paris.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1901.

No. 86

Jean Honoré Fragonard

1732–1806

L'ENFANT CHÉRI—CHILDREN IN THE PARK

Canvas. Height, 22 inches; width, 28 inches

IN this work of rare vivacity a rosy-cheeked child is shown, seated in a low car drawn through a park by a young woman, who pulls on a pink ribbon attached to the car. A second, dark-haired woman leans over as she pushes on the back, her flowing scarf and filmy garments fluttering in the breeze. A little boy in a brown costume and hat, with a rake over his shoulder, moves along on the farther side of the car. The lightly clad child in the car stretches out his right arm in delight, while he clasps a dog seated beside him, whose brown head is just visible. Two large white dogs accompany the merry party, one running at the left, the other alongside the car. Roses are strewn in the car and on the ground, and trees in their summer foliage rise in the background, while a fountain in the distance tosses its foamy waters aloft.

Bought of Charles Sedelmeyer, Paris.

Illustrated

No. 86

L'ENFANT CHÉRI—
CHILDREN IN THE PARK

Fragonard

No. 87

Pierre Mignard

1610–1695

A GENTLEMAN OF THE FRENCH COURT

Canvas. Height, 49 inches; width, 39 inches

THIS three-quarter-length portrait of a French courtier is one of great attractiveness. Clad in a brown coat with white under-sleeves which end in a fall of lace at the wrists, he stands with his right hand resting on the head of a dog. His fresh, youthful face is framed by his long hair falling to his shoulders, and his gaze is directly out of the canvas. A red sash, knotted at the right shoulder, crosses his breast and is gathered about his left arm, falling at his side. His lace jabot is held by an emerald.

No. 88

Pierre Mignard

1610–1695

PORTRAIT OF A LADY

Canvas. Height, 36 inches; width, 29 inches

THE attractive subject is portrayed seated, wearing a gown of gray brocade, cut low in the neck, having short sleeves, the bodice bordered with a frill of lace. She leans her right arm on some green cushions in a graceful and easy pose, and gazes directly out of the canvas.

No. 89

Jean Baptiste Greuze

1725–1805

YOUNG WOMAN WITH A ROSE

Canvas. Height, 22½ inches; width, 19 inches

THIS fine-featured young woman is portrayed in a simple gown of brown material, which leaves her bosom half exposed. Her dark hair falls low on the back of her neck, and one curl rests on her left shoulder. On her head is a large and becoming capote of gray material. A landscape, lightly sketched in, forms the background. The colour tones and modelling of the face and neck are especially notable in this simple, direct, and appealing canvas.

No. 90

Jean Baptiste Chardin

1699–1779

GIRL WITH A BIRD

Canvas. Height, 20½ inches; width, 16 inches

VERY charming and naïve is the little maiden shown in this canvas, dressed in a simple blue gown with short sleeves and pointed cap of lace with blue ribbon inserts. A narrow pink ribbon encircles her throat. In her right hand she holds a little bird, which she regards with tender solicitude. It is a delightful example of this early French painter.

Collection of Baron de Beurnonville, Paris.

Nos. 91–94

François Boucher

1703–1770

THE FOUR SEASONS[1]

Canvas. Height, 22 inches; width, 28 inches

THE CHARMS OF SPRINGTIME (Les Charmes du Printemps)

THIS pastoral shows the artist's exuberant imagination held in restraint. The sky is blue and the trees in verdant tones, while a suggestion of fragrance appears to be shed by the flowering branches on the loving pair below. The maiden, dainty and fair, reclines on the grass, leaning against her lover's knee, while he is engaged twisting flowers in her golden, curly hair. The diffused light falls on the pretty flower girl and on the sheeny folds of her dress, whose low bodice and short, full sleeves reveal the exquisite whiteness of the bosom and forearms. A basket, tied by blue ribbons around her left wrist, holds roses, jasmine and forget-me-nots, some of which have fallen out against her yellow dress. The youthful shepherd leans tenderly over, crowning her with flowers, his boyish profile seen, with flowers stuck in his short chestnut hair. The colour of his dress is graded from his rose-coloured cloak and lilac waistcoat to his white silk stockings. In half shadow flutters a blue scarf and a tambourine gives a patch of light to the left, where a goat is standing amid herbage, with another lying down. To the right are rose bushes in bloom and rocks appear near the goat's feet. In the distance looms a round tower and an arched bridge spanning a stream.

Illustrated

[1] These paintings, forming a set, are known by the names given to them by Daullé on his famous prints: "Les Charmes du Printemps," "Les Plaisirs de l'Été," "Les Délices de l'Automne," and "Les Amusements de l'Hiver."

THE PLEASURES OF SUMMER (Les Plaisirs de l'Été)

IN a luminous atmosphere is seen the audacious grace of three bathing women. The landscape, delightfully impossible, is a scene of the artist's invention, its alley of green boughs flooded with light, while fleecy golden clouds float across the blue sky. At the right is a large stone fountain with yawning dolphin head and cupids, and a cascade of water runs in a dancing pool under the reeds and invites the bathers. These are partly undressed and some of their clothing, in white, lilac and yellow, with gold brocading, hangs on the flowering shrubs close by. As the three young women are grouped in a semicircle in the foreground, our attention is centred on the best drawn, most life-like, and charming of the three. This girl, whose portrait is repeatedly introduced by Boucher, was Morphise, or Murphy, the first pensioner of the Parc aux Cerfs, who, at the age of fifteen, attracted the fancy of Louis XV. Boucher was credited with having brought her to the king's notice at the end of 1752. She may be recognized in many paintings of that period, showing the same delicate features, the child-like mouth and little upturned nose. The dark hair and eyes give her a look of mystery, while her ingenuous expression gives a puzzling, piquant effect. Here she is sitting dreamily under a tree, her shoulder uncovered as are her shapely legs. Through the cambric we see the grace of her youthful figure. Perhaps the companion by her side, lying nude on the drapery with one foot in the water, is also Morphise. The third figure is partly hidden by the reeds, but the whole group is one of brilliant harmony.

Illustrated

No. 91

THE CHARMS OF SPRINGTIME

Boucher

No. 92

THE PLEASURES OF SUMMER

Boucher

THE DELIGHTS OF AUTUMN (Les Délices de l'Automne)

THIS offers no puzzle to unravel. There is the rich colouring of the season with flowers and fruit on all sides. The trees are still bent with mellowed foliage and the atmosphere is soft against the blue sky. It is not an ordinary pastoral scene since the artist's brush has scattered over it many delicate and delightful touches, soothing to the eye and mind with the added poetry of smiling rosy lips. Here the central figure is, like her many sisters, one of the children of Boucher's fancy. She is not so much a personage as a delightful bit of ornament. Her white satin dress is full and glossy; she holds up a lilac silk petticoat to show her tiny shoes with bows of ribbon. The bodice is cut low and her arms are bare but for the short puffed sleeves. A garland of pale roses hangs from her corsage and a tiny hat, perched on the left side of her head, is edged with pink braid. This damsel is seated, leaning over the shoulder of a young man who kneels at her feet. He is gazing at her with ravished eyes as he pours handfuls of grapes into her lap, the large bunches making patches of purple and amber colour against her white dress. A basket tied with ribbons appears on the ground close by full of ripe fruit. By the side of the maiden, the youth is a stalwart figure. He wears a red coat, blue breeches and white stockings, while his large felt hat is lying on the ground. In the background, under a blue sky, rise the interlacing branches of the trees and to the left are fallen trees overgrown with flowers. The whole is in perfect colour harmony with a startling vividness of light.

Illustrated

THE SPORTS OF WINTER (Les Amusements de l'Hiver)

UNDER a pallid sky, the light appears mellow and diffused. Sitting in her sleigh, the pretty lady is being pushed by a powerful young skater. Her gilt car has a swan at the prow and the fair one is ensconced among cushions of green velvet. A fur cape over her arms leaves her shoulders bare and sets off the tones of her flesh. A strip of fur about her throat is tied with a bow of ribbon; her dress, very full, is of white satin, over which she wears a large rose-coloured cloak, trimmed with fur. Her hands are hidden in a muff trimmed with fur and her feet rest on a footstool. Her head is uncovered and the waves of her powdered hair are confined by strings of pearls and a blue ribbon, fluttering in the wind. Her gallant pushes the car with an easy swing. He is warmly wrapped and a fur cap comes down on his neck. His red cloak blazes vividly over a blue coat. The earth is covered with snow and icicles hang from the leafless trees. Beyond appears the wheel of a deserted mill motionless in the ice-bound stream.

Signed and dated 1755.
Painted for Mme. de Pompadour.
Inherited by her brother, M. de Marigny.
Sold at the sale of M. de Marigny's effects in Paris, 1872.
Collection of Mrs. Ridgway.
Acquired by Mr. Bacon at the Ridgway Sale, Paris, 1904.
Illustrated in "Les Artes," Paris, 1905.
Engraved by J. Daullé.
Now in the Collection of Henry C. Frick, Esq.

Illustrated

No. 93

THE DELIGHTS OF AUTUMN

Boucher

No. 94

THE SPORTS OF WINTER

Boucher

No. 95

Nicolas de Largillière

1656–1746

COMTE DE SÉGUR

Canvas. Height, 30¾ inches; width, 24½ inches

THE subject is shown in life-size of bust length, and wears a full bottomed wig, powdered, which hangs down on his shoulders. His mantle is a deep blue lined with orange.

Collection of Comte de Ganay, Paris.

No. 96

Nicolas de Largillière

1656–1746

MARIE ADELAIDE OF SAVOY, DUCHESS OF BURGUNDY

Oval canvas. Height, 31 inches; width, 25 inches

THE subject is seen at half length, looking directly at the observer. She wears a dress of dark blue, low in the neck, the corsage edged with lace. About her shoulders is a red scarf which is gathered in folds and held by a jewelled band in front. A jewelled girdle encircles her waist. Her powdered hair is dressed high in front, with a red ribbon interwoven across the front. A tress falling at the back curls across her left shoulder.

Bought of Charles Sedelmeyer, Paris.
Collection of Marquis de Kervan.

No. 97

Jean Baptiste Josef Pater

1696–1736

LES LOISIRS CHAMPÊTRES

Canvas. Height, 33 inches; width, 38 inches

IN a park with architectural decorations nineteen figures are seen posed in graceful attitudes. The interest centres about a group under the trees at the left, where a youth dressed in white bends forward over a maid seated on the ground. She holds up to him a rose in her left hand, while another maid rests her arm on his shoulder. At the left, still another maid, kneeling, holds a basket of flowers. Behind them a handsomely costumed youth leans against a pedestal, on which rests a stone vase, while he regards the scene. At the right of the composition, two pairs of lovers are seen, while some children are romping about. A man and a woman bend over a water-tub in the background, and in the front a youth is reciting a love poem to a group gathered about him. A lake is seen in the landscape, which is bordered by a line of blue hills.

Bought of Charles Sedelmeyer, Paris.
Collection of Comte Dupias, Paris.
Collection of Mr. James Saloschin, Berlin.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1905.

Illustrated

No. 97

LES LOISIRS CHAMPÊTRES

Pater

No. 98

Unknown Painter

XIX Century

HEAD OF A CARDINAL

Canvas. Height, 8 inches; width, 6 inches

THIS small bust shows a gray-bearded man of advanced years. The strong face, seen above the wide, soft ruff, is ably and solidly painted. On his head is a red biretta, which makes an effective colour note. It is an admirable study from life.

Collection of Lord Leighton, London.

No. 99

Pierre Mignard

1610–1695

MARQUIS DE MORTEMART

Oval canvas. Height, 31 inches; width, 25 inches

THIS half-length presentment shows the handsome face of a young French nobleman, who looks directly at the observer. His serious face with compelling eyes is framed in a wealth of dark brown hair, which falls down on his shoulders. His left hand is raised to his breast and holds the loose mantle of blue velvet which falls from his shoulders, revealing an embroidered waistcoat and falling ruffles. Lace frills fall about his wrists. Gabriel de Rochechouart, Marquis de Mortemart, was the father of Mme. de Montespan, also of the Duke de Vironne. He died at Paris in 1675.

No. 100

Nicolas de Largillière

1656–1746

A LADY OF THE COURT

Canvas. Height, 31 inches; width, 25 inches

THIS handsome woman in her early thirties is seen at half length, her head slightly turned to the right. She looks out serenely, her powdered hair dressed high and topped by a large pink bow at the back of her head. Her low, square-cut bodice is of white silk embroidered with gold, with a frill of lace about the corsage. Across the breast falls a blue ribbon, while a voluminous old rose mantle covers the shoulders and is drawn in at the waist. The portrait is marked by dignity and seriousness, without loss of the decorative quality.

Bought of Charles Sedelmeyer, Paris.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1902.

No. 101

Pierre Mignard

1610–1695

GRAND DAUPHIN, LOUIS OF FRANCE

Canvas. Height, 49 inches; width, 39 inches

THE young and handsome Prince, son of Louis XIV, is seen seated in the portico of a château, with a column rising at the right, and the landscape background stretching away to distant hills. A brown and white setter dog stands at the right, the leash of which the Prince holds in his left hand, while with his right he holds the dog's paw, which rests on his knee. The Prince looks directly out of the canvas, his face framed by the luxuriant dark hair which falls about his shoulders. He wears a surtout of blue velvet, with lapels lined with light blue silk, a white lace jabot, and a red silk bow. His sleeves show cuffs of brown brocade, with lace frills at the wrist. Knee-breeches of the same brown brocade, with red silk hose, complete the striking costume, save for the brilliant mantle of carmine cloth which falls at the back around the waist. After a stay of twenty-one years in Italy, where he won great renown, Mignard was called home to France by Louis XIV in 1657, and thenceforth until the end of his long life of eighty-five years remained the fashion.

Collection of the Duchess of Escher, London.

No. 102

Marie Louise Élisabeth Vigée-Lebrun

1755–1842

COUNTESS BISTRI

Canvas. Height, 31 inches; width, 25 inches

PORTRAYED standing at half length, the beautiful young Russian woman gazes with appealing brown eyes directly at the spectator. She wears a simple white gown, open at the neck and bordered with a yellow ribbon, and about her waist is a rose-coloured sash. Her face is framed by a mass of curling chestnut hair, which is bound by a fillet of pink ribbon and falls in ringlets on her neck. Her lips are parted in a smile as she looks up from a gilt-framed miniature which she holds in her extended hands. In technique, colour, and charm the work is thoroughly characteristic of the renowned woman painter.

Bought of Gimpel & Wildenstein.
Collection of the Bistri Family, Russia.
Mentioned in the Memoirs of Mme. Lebrun.

Illustrated

No. 102

COUNTESS BISTRI

Lebrun

No. 103

Eugène Isabey

1804–1886

COAST SCENE

Panel, signed and dated, "'82." Height, 9 inches; width, 7 inches

THE composition shows a broad beamed fishing-boat with a single mast, left high and dry by the tide on a sandy beach. Beyond rises a towering cliff. In the foreground a horseman and some fishermen are gathered on the sands.

No. 104

Louis Leloir

1843–1884

BATTLEDORE AND SHUTTLECOCK

Panel, signed and dated 1879. Height, 18½ inches; width, 24 inches

AT the right an elderly couple are seen seated on a low garden seat in the shadow of some trees which arch above, watching three young women who are playing battledore and shuttlecock. Beyond, other persons are seen walking in the park, which is bathed in misty yellow sunlight, in contrast with the shadowed foreground.

No. 105

Antoine Vestier

1740–1824

CHARLOTTE MARIE DE GASVILLE
(*née* DE MALARTIE)

Oval canvas, signed and dated 1795. Height, 27¼ inches; width, 21¾ inches

THIS portrait shows the subject at half length, dressed in a gown of pale blue silk with a white fichu and a cluster of flowers at the corsage. Her hair is powdered and adorned with a white ribbon and feathers. She was the daughter of Comte de Malartie, first President of Perpignan, and married the Marquis de Gasville, 1785.

No. 106

Hubert Drouais

1699–1767

MLLE. LENORMAND D'ÉTOILES

Oval canvas. Height, 25 inches; width, 20 inches

THIS small portrait shows the young woman to the waist, seated in a chair. She wears a blue dress cut low in the neck, the corsage edged with a lace ruching which extends down the front of the bodice. A bow of blue and white striped ribbon is placed at the centre of the corsage, and similar bows appear on the sleeves. A single strand of large pearls encircles her throat, and a small cap of lace and ribbon crowns her powdered hair.

Bought of Charles Sedelmeyer, Paris.
Collection of Comtesse Bousson.

No. 107

Alexander Roslin

1718–1793

THE MUSIC LESSON

Oval canvas. Height, 20¾ inches; width, 17¼ inches

THIS picture shows a group of three figures: a man, who is evidently the music teacher, and two girls, one of whom is seated beside him, dressed in white and holding a book of music; the other, in blue, standing behind him. The man wears a brown velvet coat. Although of Swedish origin, this artist gained his education in Paris, and is classed among French painters.

No. 108

Marie Louise Élisabeth Vigée-Lebrun

1755–1842

PORTRAIT OF MME. NECKER

Canvas. Height, 25 inches; width, 20½ inches

THIS decorative canvas shows the half-length portrait of a handsome woman, still young, simply attired in a pale yellow bodice, belted at the waist and almost entirely concealed by a large shoulder cape. This cape is of filmy white material, so draped and fastened as just to reveal the snowy throat and neck. The face, aglow with health, is framed by an elaborate coiffure of powdered hair, topped by a large cap of blue ribbon.

Bought of Charles Sedelmeyer, Paris.

No. 109

Jean Marc Nattier

1685–1766

MME. DE BOURBON-CONTI AND LOUIS XV

Canvas. Height, 47 inches; width, 38 inches

THE French master here presents his courtly sitters in the characters of Venus and Mars. The young and handsome royal lover, in shining armour, with long red cloak thrown back from his shoulders, and a helmet topped with black plumes, is seated at the base of a tree. He leans toward the lady, his right arm about her shoulders, his left hand clasping hers, while speaking words of love. She listens attentively to the words of the King. She wears a pink dress with low-cut gray bodice with half sleeves, over which is a blue mantle. Her powdered hair is adorned with white feathers. The painting in this idyl of youth and love is beautiful, notably the King's armour and red cloak.

Illustrated

No. 109

MME. DE BOURBON-CONTI
AND LOUIS XV

Nattier

No. 110

Antoine Vestier

1740–1824

MME. FOACIER

Canvas. Height, 31 inches; width, 25 inches

THIS portrait shows a refined and charming young French woman, seen at half length, seated in a red chair. The fair subject holds herself erect in a close fitting gown of white. In her lap are strewn sprays of lilac, with other sprays fastened to the front of her low-cut bodice. Her right arm is bare to the elbow, the sleeve end finished with a fall of lace. Long pearls are pendent from her ears, and a rose is stuck in her hair, which is dressed high and powdered, falling in ringlets on her shoulders.

No. 111

Jean Marc Nattier

1685–1766

MARIANNE D'AUVRAY

Canvas. Height, 30 inches; width, 25 inches

SEEN at half length, this young woman wears a white gown with low corsage and puffed sleeves. Her right arm is concealed beneath a blue mantle which has fallen from her shoulders and is draped about the waist and left arm. A garland of flowers falls from her left shoulder down the front of her bodice. Her powdered hair is in contrast to her dark eyes and eyebrows.

No. 112

Jean Honoré Fragonard

1732–1806

LE SERMENT D'AMOUR

Canvas. Height, 47 inches; width, 35 inches

ON a velvety greensward of a forest glade, with trees in their heaviest foliage rising in the background, two lovers in graceful pose are seen in fond embrace. The youth, wearing a blue waistcoat and silk coat and trunks with gray silk hose, leans to the left and holds to him a fair-haired maid, his right arm about her waist. Half consenting, half resisting, she yields her lips to her lover. With his left hand he points to a stone tablet held on the top of a pedestal by two cupids, on which is inscribed, "Serment d'Amour" (Oath of Love). A larger cupid, with his sheaf of arrows at his back, is seated on another pedestal above and to the right. On the left are seen two low garden seats at the edge of the glade. The grace and beauty of the composition make it a happy rendering of Love's Young Dream, for it was a production of the artist's career when real love, instead of fantasy and voluptuous pleasure, directed his inspiration.

Illustrated in "Fragonard, Peintre de l'Amour au XVIII Siècle," par Georges Grappe, Paris.
Collection of Charles Seppe, Paris.
Exhibited in the Fragonard-Chardin Exhibition, Paris, 1907.
Illustrated in "L'Art," Chardin-Fragonard special number.
Illustrated in "Les Artistes," by Armand Dayot, Paris.
Illustrated in "L'Œuvre de Chardin et de Fragonard," by Armand Dayot.

Illustrated

No. 112

LE SERMENT D'AMOUR

Fragonard

No. 113

Nicolas de Largillière

1656–1746

MLLE. MARIE ANNE DUCLOS

Canvas. Height, 53 inches; width, 39 inches

THIS portrait shows the subject standing with face toward the observer, against a landscape background. She wears a white dress which falls loosely from the shoulders and is belted under the arms and held by bands above the elbows, but flutters in the breeze behind. Her powdered hair is dressed with a jewelled band from which rises a white feather. In front of her stands a cupid, whom she lightly caresses as he extends an apple in his left hand. Mlle. Duclos was a French actress who was born in 1664. She married an actor named Duchemin and died in 1748.

Collection of Comte Leon Mniszech, Paris, 1902.

No. 114

Jean Marc Nattier

1685–1766

DUCHESSE DE ROHAN

Canvas. Height, 48 inches; width, 39½ inches

SEATED at a table on which rests a large volume bearing the words "Histoire Universelle," the young Duchesse, who was the daughter of Louis XV, looks toward the left as if she had paused in her reading to speak to some unseen companion. She holds the volume with her right hand and turns a leaf with her left. She wears a white silk dress with puffed elbow sleeves, and a mantle of blue silk falls from her shoulders down about her waist and across her right knee. Her hair is rolled above her forehead, with a curl falling down across her neck. The expression on her face is half serious, half smiling, and the flesh tones are pearly, in keeping with the painter's decorative palette.

Bought of Charles Sedelmeyer, Paris.

No. 115

Philippe de Champagne

1602–1674

CARDINAL RICHELIEU

Canvas. Height, 25½ inches; width, 20 inches

IN this bust presentment of the crafty Cardinal, the lean face, with upturned mustache and imperial and keen eyes, looks directly out of the canvas, the narrow face being made more ascetic by the uncut locks which fall from under the Cardinal's red biretta. The red soutane has a wide collar, held in front by a cord from which hangs a tassel ornament. The Order of the Holy Ghost, with its enamelled white dove in the centre, hangs on his breast from a wide blue ribbon coming from under the collar.

Collection of Count Rothan, Paris.

No. 116

Hubert Drouais

1699–1767

MME. TÉRISSE

Canvas. Height, 35½ inches; width, 29 inches

THE subject is seen at half length, seated in the corner of a high-backed sofa, facing forward, her right elbow resting on its arm. She wears a dress of light brown silk, cut low in the neck, with elbow sleeves ending in double frills of lace. The square corsage is bordered with fur, which extends in three bands down to the waist. She wears a strip of fur about her neck, and her hands are inserted in a fur muff. Her powdered hair is brushed back from the brow, above which is a small cap of ribbon and lace. Above the blue brocade of the sofa back hangs a dark green curtain from which depend a looped cord and tassel.

Bought of Charles Sedelmeyer, Paris.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1905.

Illustrated

No. 116

MME. TÉRISSE

&

Drouais

No. 117

Carle André Vanloo

1705–1765

GIOVANNI PAOLO PANINI

Canvas. Height, 38 inches; width, 30½ inches

THIS portrait of the celebrated painter of the Roman school presents him at half length,wearing a blue coat and a red mantle. In his right hand he holds a port-crayon and rests it on an open portfolio. On his head is a white wig. Panini was a painter of architectural subjects and views of Roman ruins. He was born in Rome and lived there to the end of his life in 1764. Vanloo studied in Rome, where he met Panini. After returning home he was made Director of the Academy and Court Painter.

No. 118

Jean Baptiste Josef Pater

1696–1736

THE HAPPY LOVERS

Canvas. Height, 16 inches; width, 26½ inches

OF the seven figures in this joyous composition of youth and beauty, the two in the foreground tell the old, old story. Both are seated on a garden bench, where the youth, with hand to his heart, leans forward and pours out his story. The maid, with hands crossed on her lap and her head turned toward her lover, listens to his pleading. She wears a gown of white silk with pink, low-cut bodice, the corsage and sleeves trimmed with lace, and a ruff about her neck. A butterfly bow of green velvet at the centre of her corsage strikes a pleasing colour note. The youth wears a coat and knee-breeches of brocaded pink silk, with lace sleeve ends and a narrow white lace ruff, gray hose, and gray shoes with pink bows. His gray hat lies on the ground. At the right another youth bends over a maiden, and at the left a group of three figures look with interest on the group in the foreground. A column surmounted by an urn rises at the back, with trees and a quiet landscape.

No. 119

Marie Louise Élisabeth Vigée-Lebrun

1755–1842

MLLE. DUTHE

Canvas. Height, 22½ inches; width, 17½ inches

THIS charming presentment of the famous danseuse might not be recognized as a young woman of the stage, since the artist has depicted her, not as a ballerina in costume, but as a thoughtful woman holding a book in her right hand and looking out of the canvas, as if musing over its contents. She is simply attired in a blue gown with low bodice and half sleeves, trimmed with fur. Her expression is thoughtful, even serious, as if the artist aimed at presenting what she found to be the true character of the footlight favourite of her time.

No. 120

Jean Honoré Fragonard

1732–1806

MLLE. DUTHE

Academy Board. Height, 12½ inches; width, 8½ inches

THIS view of the famous danseuse shows her at full length, dressed in ballet costume, performing a *pas seul*. Poised on her right foot, her left arm raised and her right akimbo, she seems the embodiment of life and grace. She wears a long blue dress with underdress of white lace, and long sleeves. Her abundant hair is dressed high and crowned by a large hat. A landscape in brown and gray fills the background.

No. 121

Nicolas de Largillière

1656–1746

MME. D'AIGREMONT

Canvas. Height, 53½ inches; width, 41 inches

THIS portrait shows a handsome French woman at three-quarters length, seated against a landscape background. She wears a white silk dress with pointed bodice embroidered with pearls and cut low in the neck. Across her shoulders hangs a mantle of fur lined with silk, which is brought down across her lap and held at her corsage by a jewelled band. Her powdered hair is adorned with a crescent and large pearls. In her right hand she holds a dead pheasant, and the head of a dog is seen at the right.

Bought of Charles Sedelmeyer, Paris.
Collection of Comte de Ganay.

Illustrated

No. 121

MME. D'AIGREMONT

&

Largillière

No. 122

Hubert Drouais

1699–1767

LADY WITH A DOG

Oval canvas. Height, 23 inches; width, 19 inches

PAINTED in a quiet colour key of soft gray and brown tones, the attractive young woman is seen at half length, seated, clasping in both arms a King Charles spaniel. Her brown hair is brushed back from her frank face. She wears a bodice of gray and pink striped silk, cut low in the neck, with ruching and a narrow neckband from which hangs a small neck-chain. Her arms are bare to the elbow. A note of colour, effectively introduced, is the bow of pink ribbon at the side of the dog's head.

Bought of Charles Sedelmeyer, Paris.
Exhibited at the Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1897.

No. 123

C. F. Daubigny

1817–1878

LANDSCAPE IN FRANCE

Panel, signed and stamped "Vente Daubigny." Height, 8¼ inches; width, 14 inches

THIS small work shows a subject drawn from the historic Oise, which the painter loved. On the placid river in the foreground float some ducks, with two boats drawn up on the left bank, the shores stretching away to the hills. At the right above the trees a church spire is seen, and above is a gray sky whose clouds are touched by the sun rising above the dark mass of trees on the left.

No. 124

C. F. Daubigny

1817–1878

LANDSCAPE WITH CATTLE

Canvas, stamped "Vente Daubigny." Height, 10¼ inches; width, 17½ inches

THIS is one of the many idyls this poet-painter enjoyed rendering. The simple rural scene shows a quiet pool between low, marshy banks, where some women are washing clothes. Beyond, cattle are grazing. On the right rises a thick clump of trees, and beyond stretches a wide peaceful summer landscape under a gray sky with heavy clouds which the sun is trying to break through.

No. 125

Antoine Vestier

1740–1824

A LADY OF THE COURT

Canvas. Height, 33 inches; width, 25½ inches

THE fair subject sits at her ease in a high-backed arm-chair covered with red, holding a fan lightly in her right hand. She is modishly but simply gowned in a white flower-brocaded silk, with sleeves ending in stiff cuffs and double lace-trimmed under-sleeves. About her neck is a becoming neck-band of lace embroidered with flowers to match her gown, with a square jabot of the same material. Her powdered hair, dressed high, is crowned with a tuft of flowers. A blue mantle half falls from her shoulders across her left arm. The work is one of exquisite refinement, both in colour and treatment, and much suggests the work of Drouais.

PAINTINGS OF THE DUTCH AND FLEMISH SCHOOLS

No. 126

Frans Pourbus the Younger

Flemish School (1569–1622)

ARCHDUCHESS ISABELLA OF SPAIN

Canvas. Height, 38 inches; width, 28 inches

THIS highly decorative presentment of the daughter of Philip II shows her at three-quarters length, standing, facing the observer, her left hand holding a heavy gold neck-chain from which is suspended a locket with a miniature portrait. She is dressed in a white silk gown, the sleeves and bodice trimmed with gold braid, over which is worn a long sleeveless coat of black velvet with gilt buttons and ornaments. She wears a fluted ruff, and about her neck, in addition to the gold chain, is a quadruple strand of pearls caught by a sapphire set in gold. Her black hair, rolled above the forehead, is crowned by a jewelled band, and a jewelled ornament is placed above her left temple.

Clara Eugenia Isabella, Infanta of Spain, was born in 1566. Philip was particularly fond of his precocious daughter and confided to her all his affairs of state. He tried to place her on the throne of France, but was unsuccessful in this. She died in Brussels in 1633.

No. 127

Frans Hals

Dutch School (1580–1666)

THE ROMMELPOT PLAYER

Canvas. Height, 40 inches; width, 33 inches

THIS interesting and vigorous composition shows a group of five children gathered about an itinerant street vagabond playing on a rumblepot which he holds in his hands. A soft, battered hat covers his head, and the boorish face is marked by an unkempt beard about the open mouth, which shows some missing front teeth. At his back a peasant with a broad grin on his face looks over his shoulder. In the doorway of a house seen in the background appear three peasants, all seemingly pleased with the passing scene. This is one of several variants of the subject. The former existence of an acknowledged original painting of a "Rumblepot Player" cannot now be established, says Dr. de Groot. There exist many derivatives containing a varying number of figures.

Collection of Comte Leon Mniszech, sold in Paris in 1902.
Listed in Hofstede de Groot's Catalogue of Works by Frans Hals, No. 137.
Named in Bode's "Frans Hals, His Life and Work," as belonging to E. R. Bacon, New York.

Illustrated

No. 127

THE ROMMELPOT PLAYER

Frans Hals

No. 128

Antonio Moro

Dutch School (1512–1577)

ISABELLA OF VALOIS

Panel. Height, 20 inches; width, 16 inches

THIS portrait of the beautiful young French Princess gives a front view with the eyes gazing directly at the beholder. Her black hair is brushed high above her forehead and crowned by a wreath of white and gold, the white being a row of ribbon puffs. Her dress of black velvet has a high collar and shoulder rolls, with sleeves of red brocade, the collar and shoulders being trimmed with short strips fastened with gilt buttons. Above the collar a narrow fluted ruff encircles her neck just below the ears. She wears a heavy gold necklace from which depends a cross with three large pearls pendent, and a red carnation dangles from the string of her ruff. The subject was a daughter of Henry II, King of France. She was born in 1545.

Collection of Mr. Bernal, sold in London in 1855.
Inscription and several seals on the back of the panel.

No. 129

Antonio Moro

Dutch School (1512–1576)

PORTRAIT OF A PRINCESS

Canvas. Height, 43 inches; width, 30½ inches

A YOUNG woman is seen in three-quarters length, standing, slightly turned to the right. She is dressed in a gown of silk brocade with high neck and long sleeves having lace cuffs. On her head is a small lace cap, while a black velvet mantle covers her shoulders. At her waist she holds in her right hand a small King Charles spaniel. A dark maroon curtain fills the background, against which, in the upper right corner, is a Spanish coat-of-arms.

Bought of Charles Sedelmeyer, Paris.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1905.

No. 130

Abraham Hendricksz van Beyeren

Dutch School (1620–1675)

RIVER SCENE

Canvas. Height, 31 inches; width, 61 inches

THE artist here gives a faithful view of one of the wide waterways which intersect the low-lying lands of Holland. In the foreground on the great highway boats are passing, with others containing fishermen gathering their harvests. In the distance the low-lying land of the distant shore can be seen, and over all arches a sky filled with heavy clouds.

Bought of Charles Sedelmeyer, Paris.

No. 131

Jan van Eyck (*Attributed*)

Flemish School (1366–1440)

PORTRAIT OF A MAN

Panel. Height, 34 inches; width, 16¾ inches

AGAINST a simple dark background, a young man of noble birth is seen at half length. He wears a dark coat trimmed with fur, and a heavy gold chain falls down the front. His hands are raised, and in one of them he holds a small flower.

No. 132

Meindert Hobbema

Dutch School (1638–1709)

A WOODY LANDSCAPE

Canvas. Height, 26½ inches; width, 35½ inches

THIS truthful picture is pitched in a low colour key and shows a clump of old trees, evidently the edge of a forest, seen half in shadow cast by a mass of white cumulus clouds. In the burst of light upon the glade at the left, two peasants, a man and a woman, are walking; and at the right a man and a woman mounted on horses and attended by a dog are passing. A house rises in the background. The majestic beauty of the lofty forest trees under the play of light and shade exerts a particular charm and seems to produce an illusion of reality.

No. 133

Jan van Ravesteyn

Dutch School (1572–1657)

PORTRAIT OF A LADY

Canvas. Height, 47 inches; width, 35 inches

AN elderly woman of high degree is here portrayed at three-quarters length. She wears a dress of black silk, cut low in the neck and finished with lace collar and cuffs. A strand of pearls encircles her neck, and in her left hand she holds a white feather fan. Her hair is elaborately dressed and powdered, with strings of pearls and flowers inserted. This portrait was ascribed to Frans Pourbus the Younger by a former owner.

No. 134

Nicolas Maes

Dutch School (1632–1693)

PORTRAIT OF AN OLD MAN

Canvas. Height, 18½ inches; width, 15 inches

THIS virile presentment shows an old man of philosophic mien, the head finely modelled and framed in white beard and whiskers. A flat skull-cap of deep red is well back on his head and a golden-yellow cape falls across his shoulders, leaving the white of his soutane just visible beneath.

No. 135

Aert van der Neer

Dutch School (1603–1677)

EVENING LANDSCAPE

Panel. Height, 20 inches; width, 34 inches

THIS quiet evening landscape shows a river winding through the low-lying Dutch country, past sleepy towns and long-armed windmills and wet polders, with cattle peacefully grazing, unmindful of the great world beyond. A small town with its inviting church spire fills the middle distance, while in the sky above, the moon sails amid light, gathering clouds.

Bought of Charles Sedelmeyer, Paris.

No. 136

Abraham Hendricksz van Beyeren

Dutch School (1620–1675)

STILL-LIFE

Canvas. Height, 23 inches; width, 29 inches

THIS study of still-life shows a large faïence dish filled with peaches and grapes in the centre, with another dish on the left containing a lobster. On the right is seen a peeled lemon and some grapes.

Bought of Charles Sedelmeyer, Paris.
Collection of Arthur Kay, Esq., Glasgow.
Exhibited at the Royal Academy Exhibition of Old Masters, 1907.

No. 137

Dirk Hals

Dutch School (1599–1656)

A JOVIAL COMPANY

Canvas. Height, 31 inches; width, 38½ inches

THE central figure of this composition is a young man in a red costume, seated in the foreground, holding his pipe. At his right stands a woman in a black gown with elbow sleeves and ruff, offering a beaker of wine. Beyond is a table covered with a white cloth on which stands a glass of wine, and behind this is seen the furrowed face of an old woman, her hair covered with a mantilla of white lace. A youth and maiden stand at the right, the youth wearing a suit of green with gold embroidery and pink sleeves and a soft white ruff. He carries his hat at his side. The maiden wears a green skirt with a brown sash, the bodice having a wide lace collar and sleeves of red velvet. Her hair is tightly dressed and bound with a black ribbon, and a gold chain with pendent ornament hangs from her neck. Two landscapes adorn the wall.

Bought of Charles Sedelmeyer, Paris.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1899.

No. 138

Frans Pourbus the Elder

Flemish School (1545–1581)

SEIGNEUR VAN WACHENDORFF

Oval canvas. Height, 24 inches; width, 18 inches

THE artist has here portrayed a handsome man, slightly bearded, and of early middle age, at half length. He wears a corselet of steel armour and about his neck is a soft fluted ruff. He gazes directly at the observer.

No. 139

Frans Pourbus the Elder

Flemish School (1545–1581)

MME. VAN WACHENDORFF

Oval canvas. Height, 24 inches; width, 18 inches

THIS companion portrait shows a young woman richly dressed in a white silk dress with high bodice, over which is a robe of black velvet. A heavy gold neck-chain falls from her shoulders to her waist, and a narrow, fluted white ruff encircles her neck. On her head, above her dark brown hair, dressed high, is perched a high, stiff bonnet with blue ornaments about the edge.

No. 140

Salomon van Ruysdael

Dutch School (1615–1670)

THE FERRY

Canvas. Height, 40 inches; width, 52 inches

IN the foreground the ferry is seen making its way across the river. On the left is a cottage with tall trees rising about it, and beyond the broad stream are the habitations of a small town with a tower. The mellow-toned landscape stretches under a sky filled with heavy clouds.

No. 141

Albert Cuyp

Dutch School (1620–1691)

SPORTSMAN WITH A BIRD

Canvas, signed. Height, 40 inches; width, 32 inches

A MAN with a staff is seen carrying an injured bird in his right hand. He is accompanied by a dog, whose head is shown at the left. The man is young, with long brown hair and mustache, and wears a red cap, brown coat, and blue cravat. A red cloak is thrown over his left shoulder.

Bought of Charles Sedelmeyer, Paris.
Collection of Colonel Unthank, Intwood Hall, Norwich.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1900.

No. 142

Gerard van Honthorst

Dutch School (1590–1656)

THE VIOLINIST

Canvas. Height, 27 inches; width, 22 inches

PAINTED in his broad manner, which reveals the influence of his Italian study of the naturalistic painter Caravaggio, the artist presents his young subject standing at half length, his strong, expressive face turned to the right, while he draws the bow across the strings of his beloved instrument and sings, with open mouth, to his own accompaniment. He wears a loose red coat trimmed with brown and opening over a white shirt with a small lace collar. A large black hat with brown plumes crowns the head of the sturdy young musician. The rather strong hands are a feature of the picture.

No. 143

Jacob de Heusch

Dutch School (1657–1701)

LANDSCAPE

Panel. Height, 15½ inches; width, 20½ inches

THIS pleasing landscape, suggestive in subject of Poussin, whom the artist took as his model, shows some peasants in a wagon loaded high and drawn by oxen along a narrow mountain road. Some sheep and goats move along in the train. A rocky hill rises on the left, crowned by tall trees, and on the right, beyond a clump of trees, one sees an expanse of rolling country stretching away to the blue mountains.

No. 144

Thomas de Keyser

Dutch School (1595–1679)

PORTRAIT OF A MAN

Panel, inscribed "Aetatis 70. Anno 1625." Height, 5 inches; width, 4 inches

THIS small portrait shows an elderly man with ruddy cheeks looking directly at the spectator with a serious, kindly expression. His white hair is sparse and his beard and mustache are closely cropped. He is clothed in a black clerical coat with a row of buttons down the front, and a narrow white collar encircles the neck.

No. 145

Thomas de Keyser

Dutch School (1595–1679)

PORTRAIT OF A WOMAN

Panel, inscribed "Aetatis 63. Anno 1625." Height, 5 inches; width, 4 inches

THIS companion portrait shows the placid face of a Dutch woman who looks serenely out of the small panel. She is clothed in a black gown with shell-like shoulder-pieces, opening over a figured black vest with a row of buttons down the front. A wide, fluted linen ruff encircles her neck, and on her head is a close-fitting white cap.

No. 146

Gerard Terburg

Dutch School (1614–1681)

PORTRAIT OF A MAN

Panel. Height, 6¼ inches; width, 4¾ inches

THIS small oval bust portrait shows a young man with expressive brown eyes, fine features, and a small mustache, who gazes directly at the observer. His long brown hair is parted in the middle and falls down on his shoulders. He is clothed in black, with a wide lace collar about the neck.

No. 147

Philip Wouvermans

Dutch School (1619–1668)

LA BARAQUE DU PÉCHEURS

Canvas. Height, 19 inches; width, 25 inches

IN this composition a hut with peaked roof crowns the top of a slight hill, in front of which rises a tree in full foliage. The hill slopes down to a valley, through which runs a stream spanned by a low stone bridge, on which stand three men looking over the parapet into the water. A boy runs forward toward two other men at the left, and in the foreground a man in a red cloak sits at rest on a gray horse. A group of three men stand at the left. The river stretches away in the distance.

Engraved by Jean Moyreau, 1749.
No. 202 of Smith's Catalogue Raisonné.
Collection of M. Marin.
Collection of Count de Bruhl, 1748.

No. 148

Meindert Hobbema

Dutch School (1638–1709)

A WATER-MILL

Canvas. Height, 19½ inches; width, 26½ inches

THIS delightful landscape is filled with sunlight, hence more joyous than its larger companion. In the foreground some tall trees in full foliage lean over a small pond, whose placid waters reflect the tones of a summer sky with masses of white clouds. A Dutch farmer's house with high-peaked roof is seen in the distance, before which stand a man and a woman. A peasant in the foreground urges his horse forward across a small bridge which spans a little stream. A high colour note is struck in a long red cloth which hangs over the back of the horse. The whole composition breathes of summer and the sun, making it one in pleasing contrast to the other work by the same master.

No. 149

Nicolas Maes

Dutch School (1632–1693)

A DUTCH GENTLEMAN

Canvas. Height, 44 inches; width, 36½ inches

SEEN at three-quarters length, seated in a large chair, this distinguished-looking man looks directly at the observer with calm gaze. His costume of black with a wide white linen stole suggests that he may be a preacher. He holds a pair of brown gloves in his right hand, while his left is in repose. His finely modelled head is framed in a mass of dark brown hair, which falls in curls on his shoulders.

Painted in 1667.
Bought of Ascher Wertheimer, London.
The companion portrait of his wife is in the Boston Museum.

No. 150

Gabriel Metsu

Dutch School (1630–1667)

A LADY AT HER TOILET

Panel. Height, 8 inches; width, 7 inches

THIS delightful little genre shows a good-looking young woman seated at her dressing-table, gazing intently into a small mirror. She wears a loose house gown of light red material with a white apron and cape, and a small cap on the back of her head. In her hand she holds a comb, while a large white cloth and a clothes-brush are carelessly thrown on the table, which is covered with a red rug.

No. 151

Gabriel Metsu

Dutch School (1630–1667)

LA CUISINIÈRE HOLLANDAISE

Panel. Height, 9 inches; width, 7½ inches

SEATED at a table, a young Dutch woman is seen scraping a fish spread out on a board before her. She has rolled up her sleeves, and her black low-cut bodice covers a white under-dress which comes up to the neck. Her face, framed in light short hair, wears a pleased expression. A large copper kettle on the table to her left, from which the fish have been emptied, shows a superior bit of still-life painting.

No. 152

Paulus Moreelse

Dutch School (1571–1638)

PORTRAIT OF A LADY

Canvas, signed with monogram and inscribed "Aetatis 26. 1626."
Height, 47½ inches; width, 37½ inches

THIS portrait shows a distinguished-looking middle-aged woman standing at a table, on which she leans her right hand. She wears a dress of black silk with long lace cuffs at the wrists and a vest-like front of golden brocade which ends in a row of leaf-shaped ornaments braided with gold. A wide double fluted ruff edged with lace encircles her neck and a stiff lace cap crosses the top of her head. A triple strand of pearls about her neck and wrists, and a triple gold chain down the front of her dress, with a gold ornament under the front of the ruff and a double chain about her waist, complete the elaborate toilet. A dark red curtain fills the background.

Bought of Gimpel & Wildenstein.
Collection of Mr. Buttery, London.
Collection of M. Merlin, Paris.

No. 153

Jacob van Ruysdael

Dutch School (1628–1682)

A WATERFALL

Canvas, signed on the right. Height, 39 inches; width, 34 inches

IN this remarkable canvas the great painter of rushing water has shown his power in the rendering of a stirring aspect of nature. He has portrayed a torrent rushing through a dark rocky gorge, with a ruined castle and a hut crowning the cliffs at the right. The troubled waters of the cascade fill the foreground. On the left a cluster of pine trees rises from the cliffs, above which is a sky filled with storm clouds. Though painted in his best period, between 1660 and 1670, a marked sentiment of melancholy pervades the picture, hinting the discouragement and privation the artist suffered through neglect, although producing such masterpieces. Dr. Wilhelm von Bode, of the Berlin Museum, expresses his opinion of the picture in the following letter:

BERLIN, 26 May, 1910.

DEAR MONSIEUR GIMPEL:

Your large picture by Jacob van Ruisdael ("Waterfall" with ruins on the hill to the right and a hut further to the right), that you had the goodness to show me, is of great beauty; of the greatest interest on account of its composition, and altogether characteristic of the master. It is in a perfect state of preservation, and the signature on the right is genuine. Accept, dear sir, the assurance of my highest consideration.

(Signed) W. BODE.

Bought of Gimpel & Wildenstein.

Illustrated

No. 153

A WATERFALL

Jacob van Ruysdael

No. 154

Paulus Moreelse

Dutch School (1571–1638)

PORTRAIT OF A YOUNG MAN

Oval panel. Height, 6 inches; width, 4½ inches

THIS miniature portrait shows a young man with long black hair falling over his ears and wearing a black robe under a wide fluted collar edged with lace. A red velvet curtain and the base of a column fill the background.

No. 155

Paulus Moreelse

Dutch School (1571–1638)

PORTRAIT OF A YOUNG WOMAN

Oval on copper, inscribed "Aetatis 22." Height, 6 inches; width, 4½ inches

THIS half-length miniature portrait shows a high-born young woman who looks directly at the observer. She is dressed in a black dress with brown brocade sleeves, above which is a wide fluted ruff. On her head is a fluted head-dress edged with lace, which forms a halo about her head, against the red curtain background. About her neck are several strands of a gold chain. A section of a column is seen at the left.

No. 156

Caspar Netscher

Dutch School (1639–1684)

THE DUET

Canvas. Height, 29½ inches; width, 24 inches

AT the right of the canvas a young man is seen seated, playing a 'cello accompaniment to the singing of a young woman who stands in the foreground. In her right hand she holds a book, while her left rests lightly on the back of a chair. She wears a white dress with an over-dress of pink with full elbow sleeves trimmed with lace. A black and white spaniel, seated on the floor, gazes up at the singer. In the soft light of the room, a high piece of furniture is seen back of the man.

No. 157

Caspar Netscher

Dutch School (1639–1684)

THE SEAMSTRESS

Panel. Height, 9 inches; width, 8 inches

AN attractive young woman is seen seated, her right hand raised in the act of sewing. She wears a house gown of pink silk with wide sleeves, and a long, full apron covers her skirt. On her head is a white kerchief which falls down on her neck at the back.

No. 158

Aert van der Neer

Dutch School (1603–1677)

MOONLIGHT

Oval panel, signed with initials. Height, 15 inches; width, 20 inches

ABOVE the placid waters of a river on which float some Dutch luggers, the moon is breaking through some thin fleecy clouds. Old houses rise on either bank of the river, and two tall leafless trees are seen on the left. A man stands in a boat moored to the left bank, fishing, and two others, one seated, are seen on the shore in the foreground. Altogether excellent is this example of the poetic painter who loved the quieter moods of nature.

No. 159

Aert van der Neer

Dutch School (1603–1677)

SKATERS

Panel. Height, 7 inches; width, 12¾ inches

THIS sketch shows some skaters on a frozen pond in the centre of a village. Trees line each side of the pond, and a row of high-roofed houses is seen on the left. In the distance a church spire rises above the roofs, which are sprinkled with snow. Light snow also covers the roadway in the foreground.

No. 160

Michiel J. Mierevelt

Dutch School (1567–1641)

PORTRAIT OF A MAN

Canvas. Height, 39 inches; width, 29 inches

A RATHER youthful-looking man is portrayed standing beside a table on which he leans his right arm on a book, across the pages of which appear Latin text and the name Amerbarchius. His left hand is raised to his waist. He wears a black suit with a narrow gold belt, below which is a row of bows with gold tassels. A wide ruff encircles his neck and fluted cuffs edged with lace are at his wrists. His well shaped head is crowned with short brown hair. Formerly this was called the portrait of Amerbarchius, but this celebrated printer of the fifteenth century, as well as his son, Boniface, a professor of law at the University of Basle and friend of Erasmus, both died before Mierevelt was born.

No. 161

Jan van Goyen

Dutch School (1596–1666)

RIVER IN HOLLAND

Oval panel, signed and dated 1658. Height, 11½ inches; width, 15½ inches

IN the foreground of this pleasing low-toned landscape a group of peasants are seen in a flatboat which is being ferried across the stream that stretches away to the left. Two other boats are near by. On the right a high church spire rises beyond some house-tops, shaded by trees. Through the masses of clouds in the sky, patches of blue are discernible.

Collection of Countess Mniszech.

No. 162

Jan van Goyen

Dutch School (1596–1666)

DUTCH LANDSCAPE

Panel. Height, 17 inches; width, 23 inches

UNDER a large tree at the left a peasant is seen, seated conversing with two companions standing before him. Some old farmhouses rise at the back. At the right a cart filled with other peasants is lumbering away toward a stretch of low ground where flows a sluggish river.

No. 163

Aert van der Neer

Dutch School (1603–1677)

WINTER SCENE

Canvas, signed in monogram. Height, 22 inches; width, 33 inches

UNDER a wintry sky with patches of blue showing through heavy clouds, numerous skaters of both sexes disport themselves on the frozen surface of a river or gather in groups along its banks. Along the low shore in the foreground, a number of figures are seen, one flourishing a hockey stick. All are heavily clad, some in long cloaks. In the distance are seen the towers, spires, and buildings of a city, probably Amsterdam, where the artist was born and lived. Painted in a low and quiet colour scheme, a sense of winter pervades the picture.

Bought of Charles Sedelmeyer, Paris.
Exhibited at the Royal Academy Exhibition of Old Masters, 1894.
Exhibited at the Corporation Art Gallery Exhibition, 1895.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1900.

No. 164

Antonio Moro

Dutch School (1512–1577)

PORTRAIT OF A SPANISH NOBLEMAN

Panel. Height, 19 inches; width, 17 inches

THE artist here has portrayed an elderly man with stern visage and scanty white hair, and wearing a white mustache and imperial. His searching black eyes gaze directly at the observer. The face is finely modelled, the flesh tones are beautifully rendered, and the expression is lifelike. Seen at bust length, he wears a black coat and a large, fluted ruff about his neck, reaching his ears.

No. 165

J. Hode (or Hodius)

Dutch School (XVII Century)

MARQUIS DE BOUGAINVILLE

Canvas. Height, 30 inches; width, 23 inches

A HANDSOME young French nobleman is seen at half length in this striking portrait, his fresh, beardless face framed with its curled and powdered wig ending in a queue with black ribbon bow at the back. He gazes directly out of the picture above a white stock. His white coat parts to show a white waistcoat, down the centre of which falls a gilt-ornamented band. In his right hand he holds a gold-topped cane.

No. 166

Michiel J. Mierevelt

Dutch School (1567–1641)

A YOUNG WOMAN OF NOBLE FAMILY

Canvas, dated 1601. Height, 41 inches; width, 33 inches

THIS attractive young woman of about thirty is portrayed standing, seen at three-quarters length, and looking directly at the observer. She wears a black gown with a vest of golden brocade, a wide, fluted ruff, and a head-dress of white lace. A heavy double gold chain with a jewelled pendant adorns the front of the corsage. She holds a small red book in her right hand, and in the left the end of a long gold chain from which a locket depends.

No. 167

Michiel J. Mierevelt

Dutch School (1567–1641)

A YOUNG WOMAN

Canvas. Height, 26½ inches; width, 22 inches

THIS half-length portrait shows a young woman standing before a small table covered with a red cloth. She is dressed in a low-cut gown of flowered brocade with wide sleeves ending in lace cuffs. She holds her left hand to her breast, and there is a row of pearls around her neck and a double row about her wrist. Her brown hair falls about her neck, and her expression is sweet and pensive.

No. 168

Govaert Flinck

Dutch School (1615–1660)

PORTRAIT OF A GENTLEMAN

Canvas. Height, 25 inches; width, 21 inches

THIS bust portrait of a handsome young man represents Rembrandt's brilliant pupil at his best, and is strongly reminiscent of the master himself in colour and brushwork. His face, wearing a mustache, is framed by his long hair falling on either side to his shoulders, and is crowned by a large black velvet cap with a feather standing out at the back. His simple black coat opens in front over a white, pleated linen shirt and a low-cut waistband, across the top of which runs a broad ornamental band, from which a large pearl is pendent. This portrait was formerly thought to be the work of Ferdinand Bol, but experts later have attributed it to Flinck.

Bought of Charles Sedelmeyer, Paris.
Illustrated in the Sedelmeyer Catalogue of Old Masters, 1905.
Collection of Mme. Godefroy, Paris.

No. 169

Antonio Moro

Dutch School (1512–1577)

PORTRAIT OF A LADY

Panel. Height, 13 inches; width, 12 inches

THIS finely modelled little bust portrait shows a young woman whose head is slightly tipped toward her left shoulder, beneath a black bonnet of quaint shape, trimmed with jewelled gold bands, and completely covering her head and ears. Her black bodice is low and square in the neck, and she wears two long necklaces, each with a jewelled pendant, the lower of gold, the upper of black pearl. There is a narrow edging of lace and jewelled ornaments around the upper part of the bodice, and a strip of gold galloon falls from the shoulders just below the lower necklace.

No. 170

Frans Pourbus the Younger

Flemish School (1569–1622)

HEAD OF A YOUNG WOMAN

Panel. Height, 7½ inches; width, 6 inches

DELICACY of drawing and nicety of brushwork characterize this small portrait of a fair-haired young woman, whose pretty face is well set off by a large fan-like lace ruff about her neck. There are flowers and jewels in her hair and an elaborate necklace encircles her throat.

No. 171

Jan Both

Dutch School (1610–1652)

LANDSCAPE

Canvas. Height, 48 inches; width, 45½ inches

THIS joyous landscape reflects the influence of Claude in his love of vast perspectives and golden atmosphere. The scene is a valley between high mountains, with distant mountains bathed in a warm atmosphere. Against the golden sky tall trees spread their branches at the right, while from a rocky cliff at the left some smaller branches wave in the breeze. In the foreground some peasants are coming up a mountain road with a cow and a mule. The peasants and animals were probably put in by the artist's brother, André, as was the custom of the two brothers, who had equal facility in their own lines.

No. 172

Frans Pourbus the Younger

Flemish School (1569–1622)

OLYMPIA BORGIA

Canvas. Height, 49½ inches; width, 39 inches

THIS portrait shows a tall and slender young woman of patrician bearing attired in a tight-fitting brocade gown of brown and white, with long, flowing sleeves opening at the elbow over tight embroidered under-sleeves reaching to the wrists. The bodice is stiff and pointed, and the costume is completed by a wide, lace-trimmed Elizabethan ruff. Across the top of her head runs a flowered band, and in her left hand at her side she holds an embroidered handkerchief. Her right hand rests on a casket placed on a table covered with a red cloth. The arms of the Borgia family are seen in the upper left-hand corner of the canvas.

Collection of M. Gavet, Paris.

No. 173

Nicolas Maes

Dutch School (1632–1693)

PORTRAIT OF A MAN

Canvas, signed. Height, 26¾ inches; width, 22½ inches

IN this work of sumptuous colour a young man of noble bearing is seen at three-quarters length, standing beside a table on which he rests his left hand. His brown hair falls in curls over his shoulders almost to his waist. He wears a loose silk dressing-gown of russet colour, open in front, over a long jabot of white lace. Lace ruffles finish the sleeve ends and a red scarf falls across the arms. The beardless face with fine clear eyes is turned slightly to the right. A sculptured Cupid stands on a pedestal in the background at the right.

No. 174

Jan Wynants

Dutch School (1615–1679)

LANDSCAPE WITH FIGURES

Panel. Height, 14½ inches; width, 16¼ inches

THIS work, by one of the founders of the Dutch school of landscape painting, shows the rolling country of Flanders, with various figures, a covered van, and dogs. There are also shown two boys tumbling. It is a restful picture with a fine sky, and finished with great care.

Bought of Charles Sedelmeyer, Paris.

No. 175

Adrian van Ostade

Dutch School (1610–1685)

BOORS SMOKING

Panel. Height, 11 inches; width, 9 inches

AT a small table, on which are a tall wine-jar and a pipe, a peasant sits, holding a flat jar filled with tobacco and a pipe which he is about to fill. He wears a coarse brown tunic, with a linen ruff, and gray breeches, and on his head is a gray hat. In the background a servant-maid, holding an earthen jar, stands conversing with two peasants in blue smocks who are playing cards. The room is softly lighted from an open window at the rear.

Bought of Charles Sedelmeyer, Paris.

No. 176

Adrian van Ostade

Dutch School (1610–1685)

TWO PEASANTS IN AN INN

Panel. Height, 9 inches; width, 6 inches

THIS tavern scene, such as Dutch artists loved to paint, shows two young peasants seated at a table on which lie an ash-tray and a long-stemmed clay pipe. One, in blue coat and brown breeches, holds a pipe in his right hand and a tobacco-jar in his left, as he looks forward with a tipsy leer. His companion, wearing a flat cap of red cloth, leans toward him, his right arm across the other's shoulder, while in his left he holds a pewter tankard and presses him to drink.

Bought of Charles Sedelmeyer, Paris.
Collection of Van Papelendam & Schouten, Amsterdam.
Collection of Goll van Frankenstein, Amsterdam, sold 1833.
Collection of Municks van Cleef, Utrecht, 1862.
Collection of Christoph Rhaban Ruhl, Cologne, 1876.

No. 177

Jan Steen

Dutch School (1626–1679)

LA MAUVAISE MÉNAGÈRE
OR, THE EFFECTS OF INTEMPERANCE

Canvas. Height, 45 inches; width, 54½ inches

THIS large and important composition shows seven principal and two subsidiary figures and manifests the artist's sympathy with Dutch domestic life, which he portrays with a keen sense of humour. The central figure of the story is a young woman who is calmly sleeping on the door-step of her house, her head resting on her left forearm. She wears a skirt of dark red material, with a loose-fitting high-necked pink jacket trimmed with bands of fur. On her head is a white cap. Two maidens and four urchins seize the opportunity to amuse themselves at her expense. A small boy is extracting his hand from the bag pendent from her waist, while one of the girls, wearing a blue gown with a white collar and apron and kneeling on the step, holds a wine-glass up to a green parrot. Behind her stand a boy and girl, the boy holding a cat which is eating from a dish, while a pig is eating some refuse thrown down by an urchin. Some fruit and a pewter tankard in the foreground are admirably painted.

Bought of Charles Sedelmeyer, Paris.
No. 136 of Smith's Catalogue Raisonné.
Collection of Thomas Emmerson, 1832.
Collection of J. Aronson, Esq., London.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1896.

No. 178

Gonzales Coques

Flemish School (1618–1684)

PORTRAIT OF A FAMILY GROUP

Canvas. Height, 27 inches; width, 33 inches

THIS is an interesting family group with no less than thirteen figures, richly costumed and somewhat stiffly posed. The principal figures, an elderly man and his wife, are seated in arm-chairs on a dais, flanked on either side by their sons and daughters. The man wears a Van Dyck beard, is dressed in velvet short clothes with a wide collar and a conical hat, and holds a pair of gloves in his hand. His wife is dressed in black with a white linen shoulder cape. Two grandchildren stand at the right, the smaller playing with a dog, while another dog frisks about below. Five men, all richly dressed, stand about on either side, conversing with four ladies handsomely gowned.

Bought of Charles Sedelmeyer, Paris.
No. 20 of Smith's Catalogue Raisonné, Part IV.
Collection of Count Manfreni, Venice.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1896.

No. 179

Peter Paul Rubens

Flemish School (1577–1640)

THE VIRGIN GIVING A ROSARY TO SAINT DOMINIC

Canvas. Height, 16 inches; width, 12¾ inches

IN its well balanced composition, its harmonious colour, and the beauty of the Virgin and Child, this sketch is well worthy the hand of the great Flemish master. The Virgin stands in the centre, her right arm outstretched to the kneeling saints grouped about her feet. With her left arm she holds the Child, who stands beside her. She wears a long red robe with a filmy lace scarf, while her blue mantle is draped over her left arm. Saint Dominic takes the rosary from her, and beside him are Saint Thomas Aquinas and Saint Isadore. Saint Catherine, in a white robe, kneels in the foreground, and at the right are a king and a pope, probably Pius V, who instituted the rosary. This sketch was made by Rubens for the altar of the Dominican church at Lier. The painting was sold in 1767 to Count de Cobenzl, who sold it to the Hermitage in Petrograd, where it still is.

Bought from Charles Sedelmeyer.
Engraved by A. Lammelir.
Described in Max Rooses' "Rubens," Vol. I, p. 543.

No. 180

Bernard van Orley

Flemish School (1491–1542)

THE HOLY FAMILY

Panel. Height, 17½ inches; width, 12½ inches

AT the foot of a large tree whose leaves are just visible at the top of the picture, the Virgin is seated. With her left arm she holds close to her the Child, who stands on her left knee, while she stretches out her right hand to Saint Joseph, who holds out a basket of fruit to the Child. In his left hand the Child holds an apple. The red colour of the Virgin's skirt is repeated in her sash knotted on her right shoulder, in a mantle thrown on the ground at the left, and in an outer wrap of Saint Joseph which the wind blows out behind him. The Virgin's tunic is of deep blue. In the background is seen a small lake, beyond which rise blue mountains.

No. 181

Bernard van Orley

Flemish School (1491–1542)

TWO WINGS OF A TRIPTYCH

Panels. Height, each, 41½ inches; width, each, 11½ inches

ON these outer wings of an altarpiece there are represented, presumably, the donors, a man and a woman in princely robes, offering their gifts. In the left panel a woman is seen holding a heavily chased bronze urn, with the cover in her upraised hand, as if to reveal its contents. She is richly attired in a low bodice of blue velvet embroidered with gold, white sleeves, and skirt. A red scarf covers her head and falls across the lower part of her dress to the ground. A large ornament holds the scarf in place above her forehead. A Flemish landscape with a castle-crowned hill fills the background. In the right panel a black-bearded man holds a crown of thorns wrapped in a white cloth. He wears a black robe with a cape of leopard's skin, and a gold ornament on his right shoulder. On his head is a curious hat with a wide rim from which rises a conical red top surmounted by a gilt crown of acorns and leaves. A yellow neck-cover falls from under the hat. In the background are a small house with some figures in front and a tall blue crag rising from the landscape.

No. 182

Jan Fyt

Flemish School (1611–1661)

STILL-LIFE WITH PEACOCK

Canvas. Height, 44 inches; width, 65 inches

THIS composition shows various game birds, together with a large peacock and a rabbit, spread out on a table. A cat, seen on the stone wall at the right, seems much drawn toward the display, from which she is about to have a meal. The objects are painted with careful attention to detail.

Illustrated in Sedelmeyer's Catalogue of Old Masters, 1911.

No. 183

Frans Snyders

Dutch School (1579–1657)

STILL-LIFE WITH ROEBUCK

Canvas. Height, 48 inches; width, 71 inches

IN a tavern room a large table is seen covered with good things ready for the kitchen. In the centre is a roebuck beside an urn on which rests the head of a wild boar. Near by are a lobster and a mass of vegetables, also flowers and luscious fruits. On a window-sill is perched a gorgeously plumed parrot, which seems unaware of the presence of a sly tabby that has been attracted to the scene.

Illustrated in Sedelmeyer's Catalogue of Old Masters, 1911.

No. 184

Thomas de Keyser

Dutch School (1595–1679)

PORTRAIT OF A MAN

Panel. Height, 9 inches; width, 6¾ inches

THE thoughtful face of this small portrait of a gentleman looks out from under the rim of his high, conical black hat, as if contented with the world. The face is seen in three-quarters view, and he holds a shell in his left hand. In expression, flesh tones, and textures it emphasizes the strength of the artist's craftsmanship and will delight his admirers.

Collection of Sir George Donaldson, London.
Illustrated in Oldenbourg's "Thomas de Keyser as a Painter," Leipsic, 1911.

No. 185

Thomas de Keyser

Dutch School (1595–1679)

PORTRAIT OF A MAN

Oval on copper. Height, 5¾ inches; width, 4¼ inches

FROM his expression and features, the subject of this portrait is presumably a professor or preacher. He wears a pointed blond beard and mustache, and his blond hair falls over his ears. His eyes shine with keen intelligence. A white ruff, edged with lace, falls from the neck over a black brocaded coat and is held by cords with pendants.

No. 186

Paulus van Somer

Flemish School (1576–1621)

ANNE, WIFE OF JAMES I

Canvas. Height, 83 inches; width, 51 inches

THIS interesting portrait shows the queenly Anne of Denmark, consort of James I of England, at about forty years of age, standing at full length, in a quaint and decorative costume. This consists of a skirt of rose brocade with a very tight, low-cut bodice, finished at the waist by a fluted ruffle which stands stiffly out over the hips. About her neck is an enormously high Elizabethan ruff, which sets well back from the neck and shoulders. The brocade of the skirt shows a flowered pattern, the detail of which is wonderfully painted, as is the detail throughout. A rope of large pearls encircles the neck under the ruff and falls to the stomacher, where it is looped and drops in two strands. She wears bracelets of three rows of pearls, and in her right hand holds a closed fan of long feathers of several colours. Her powdered hair is coifed high and studded with ornaments and a white pompon. Her left hand rests on a table covered with an embroidered cloth. The artist went to London in 1606, where he painted members of the court and other distinguished people of the time.

Collection of the Duke of Fife, Duff House, Scotland.

No. 187

Abraham van den Tempel

Dutch School (1622–1672)

LORD HYDE AND FAMILY

Canvas. Height, 73 inches; width, 99 inches

THE artist, who was a follower of Van der Helst, has presented a fine family group, consisting of Lord and Lady Hyde and their two daughters. The parents are seated in the centre, with the daughters one at either side. Lord Hyde is attired in black, with collar and sleeve ends of white, and a black velvet cape over his left shoulder. His fresh young face is framed by luxuriant dark brown hair. Lady Hyde, seated at her husband's right, wears a low-neck gown of white silk with a pointed waist, and puffed sleeves full at the elbow. A long double rope of pearls encircles her neck and falls down in front, with one row looped up at the corsage, where it is clasped by a large brooch. She extends her right hand toward her daughter. The taller of the two daughters stands at the right of the canvas, clad in a décolleté gown of yellow silk and holding a blue silk sash to her bosom with her right hand. The younger daughter, at her mother's left, wears a red gown and holds a jewel-box in her hands. A small dog plays on the floor before them.

Collection of the Earl of Clarendon.
From Haydon Hall, Norfolk.

No. 188

Bartholomeus de Bruyn

Dutch School (1493–1556)

PORTRAIT OF A MAN

Panel with arched top. Height, 13 inches; width, 9¼ inches

A STERN-FACED old gentleman is shown in this small portrait, whose dress gives him a magisterial appearance. His black robe has a broad fur collar and on his head is a black cap. He rests his right hand on a table beside him, and in his left holds a folded paper. The face, which is finely modelled, is framed by the white beard and mustache.

No. 189

Bartholomeus de Bruyn

Dutch School (1493–1556)

PORTRAIT OF A WOMAN

Panel with arched top. Height, 13 inches; width, 9¼ inches

THIS companion portrait shows an elderly woman holding a small red book in her hands, which rest on the table before her. She is simply yet richly dressed in a black velvet gown lightly trimmed with gilt braid. On her head is a small bonnet over a cap of white filmy material from which a veil falls down behind. Her wide sleeves are turned back to show a fur lining.

No. 190

Quirin Gerretz van Brekelenkamp

Dutch School (1620–1668)

INTERIOR WITH FIGURES

Panel. Height, 16½ inches; width, 13 inches

THIS Dutch interior is a harmonious setting for the peasant costume of a young mother and child. The matron stands in front of a large table, facing an open window, and before her is a barrel, over which she washes an old-fashioned utensil. She wears a long skirt with low-cut red bodice, and a small cap half covers her head. At the table sits a rustic in brown homespun and brown hat, who holds out a glass of cider to the child. Through an open door at the back one looks into a farther room in half shadow.

No. 191

Domenicus van Tol

Dutch School (1633–1676)

TOILET OF A CHILD

Canvas. Height, 16½ inches; width, 13 inches

SEATED in the strong light from a window on the left, an old woman is cutting the blond curly hair of a boy who kneels before her, resting his head on her knee. The old woman, with spectacles on her nose, is intent on her task. She wears a low, close-fitting cap, a blue skirt with long red over-dress, and a large white collar, half open at the neck. A large jar stands on the floor to the right.

No. 192

Peter Paul Rubens

Flemish School (1577–1640)

PORTRAIT OF A WOMAN

Canvas. Height, 40½ inches; width, 31½ inches

THIS portrait shows a serious-looking young woman, seen at three-quarters length, seated, gazing directly at the observer. She is richly dressed in a bluish-black gown and holds a lace-edged handkerchief in her hands. Her fair hair is simply coifed and is held by a narrow gold band at the back of her head, a few locks straying over her forehead and temples. Her dress has wide puffed sleeves, ending in fluted cuffs edged with lace, and an elaborate lace collar encircles her neck, covering the upper part of her bodice. The dress, opening in front, discloses an under-vest of embroidered satin, down which falls a double strand of pearls, and a heavy chain, suspended beneath the collar, is caught up in the centre by a cross. Bracelets of elaborate design encircle her wrists. A heavy curtain, draped at the left, forms a contrasting background.

Bought of Charles Sedelmeyer, Paris.
Collection of Baron Niesewand, of Mulheim.

No. 193

David Teniers the Younger

Dutch School (1610–1690)

PEASANTS SINGING

Panel. Height, 10 inches; width, 8 inches

IN a village inn four peasants, three of whom are seated, are seen singing. One of the three, wearing a pink coat and red, fur-trimmed cap, sings with wide-open mouth and accompanies himself on a mandolin. Another of the three, in blue coat and brown breeches, with head thrown back, sings lustily from a sheet of music. The others beat time with their hands. A face peers through an open window on the left.

No. 194

Albert Cuyp

Dutch School (1620–1691)

LANDSCAPE WITH A WHITE HORSE

Canvas. Height, 10 inches; width, 14 inches

IN the foreground a large white horse, saddled and bridled, stands patiently, his head turned slightly as if watching for his master. The gray stone walls and turret of a small château rise in the distance, and in the landscape at the right some sheep repose, bathed in the soft, warm light of a peaceful summer afternoon.

No. 195

Adrian van Ostade

Dutch School (1610–1685)

JOYOUS COMPANY

Panel. Height, 15 inches; width, 12 inches

AT a table in a cabaret sits a young gallant smoking. At his side is a young woman, richly dressed, who holds a tulip in her hand. It is painted with the great care which this artist invariably gave to his work.

No. 196

Hans Memling

Flemish School (1430–1494)

MADONNA AND CHILD

Panel. Height, 5¼ inches; width, 5¼ inches

BEAUTY of colour, the rapt devotional expression of the Virgin, and the fine landscape background are the features of this exquisite little Primitive composition. The Virgin is portrayed standing in the foreground, holding up the Child, who is entirely nude. He lovingly presses his right cheek against hers and touches her chin with his hand as he holds a little cup against his right thigh. The Virgin is clothed in a robe of rich brown material, and her brown hair falls over her right shoulder to her waist. Behind her is a tree in full foliage, with others in the distance and some houses in the landscape bounded by blue hills.

No. 197

Gerard Terburg

Dutch School (1614–1681)

INTERIOR WITH FIGURES

Canvas. Height, 27 inches; width, 23 inches

THIS pleasing picture tells the simple story of an afternoon call, but well exemplifies the artist's skill in the rendering of textures. Could the sheen of satin be more truthfully painted than is shown in the dress of the woman who stands with her back toward us, or the feeling of velvet than is seen in her shoulder cape? Admirable, also, is the rendering of the black and gray dress of the woman seated, and the lace mantilla tied under her chin. Again, how excellent is the texture of the brown silk suit of the long-haired young man with high collar, who is seated at the side. The same skill is manifest in the painting of the red chair and sofa coverings.

No. 198

Gerard Terburg

Dutch School (1614–1681)

PORTRAIT OF A MAN

Oval panel. Height, 3 inches; width, 2½ inches

THIS miniature portrait of a cavalier shows his handsome face framed in a long brown wig. He wears a black coat over a brown tunic with white full sleeves trimmed with red ribbon bows, and a red sash. A red bow also fastens his lace collar below his chin.

No. 199

David Teniers the Younger

Dutch School (1610–1690)

DUTCH PEASANTS

Panel. Height, 9½ inches; width, 7¼ inches

THIS is one of the artist's well known subjects drawn from Dutch low life, and shows two peasants drinking and smoking in an inn. The drinker is seated in the foreground before a barrel, whose head serves him as a table, and on which stands an earthenware pitcher. He holds up in both hands a large glass filled with wine, from which he is about to drink.

Bought of Charles Sedelmeyer, Paris.
Collection of Hon. Massey Mainwaring, London.
Exhibited at the Royal Academy Exhibition of Old Masters, 1889.

No. 200

Anthonie Palamedesz Stevaerts

Dutch School (1601–1673)

A CONVERSATION PIECE

Panel. Height, 12½ inches; width, 16½ inches

"CONVERSATION" was a term applied by the earlier painters to a picture representing a gathering of ladies and gentlemen in a salon for social intercourse or music or recitation. In this class of picture, dealing with the refinement of social life, Palamedesz was especially successful. The present example shows a group of four men, handsomely dressed in the mode of their day, and two women. One of the men is reading, probably one of his own poems, which was the custom of the time, while the others show various attitudes.

No. 201

Jan Steen

Dutch School (1626–1679)

INTERIOR OF A TAVERN

Panel, signed. Height, 17 inches; width, 14 inches

STEEN, the son of a brewer, knew and loved the life of the cabaret, and to help out his income opened a tavern. Here he found many of the scenes which he has portrayed in his pictures. In the present example, three men are seen sitting at a table in the foreground, one of whom is smoking, while a woman forms the fourth member of the group. They are doubtless indulging in village gossip. In the background two men are seen at a window.

No. 202

Jan Victors

Dutch School (1620–1682)

A BUTCHER SHOP

Panel. Height, 15 inches; width, 20 inches

A HUGE carcass of an ox is seen suspended in front of a village shop, and standing beside it a tall bearded man, who, touching the carcass with his right hand, turns to a man as if expatiating on its value. The friend or customer, attired in a brown suit with white apron and wearing a small red cap, listens with a half smile on his homely face. The faces of two women are seen through an open window at the right, and a small boy who is blowing up a bladder. A brown-clad peasant at the left regards a long carving-knife which he holds. The street between the village houses, containing a tall leafless tree, stretches away under a dull summer sky.

No. 203

Quirin Gerretz van Brekelenkamp

Dutch School (1620–1668)

GOING TO MARKET

Canvas. Height, 21 inches; width, 16 inches

TWO young women are seen in a domestic interior. The elder sits in a chair at the right near a small table and, by the light of a window above her, scans a paper, while the younger woman, a servant, stands patiently before her awaiting her commands. The mistress has long blonde curls framing her round face, and wears a white skirt and a wide white neckerchief over a red bodice with elbow sleeves. The maid carries a basket on her left arm and wears a red skirt and a blue waist and apron.

No. 204

Frans van Mieris

Dutch School (1635–1681)

PORTRAIT OF A MAN

Oval on copper. Height, 4 inches; width, 3¼ inches

THIS miniature portrait shows a man of middle age, his fine face framed with long brown hair falling on either side below the shoulders. He wears a black coat which opens in front over a white shirt trimmed with lace. His expression is serious and the face ably modelled. Van Mieris was a friend of Jan Steen and of Metsu, and loved to paint in little.

No. 205

Richard van Brakenburg

Dutch School (1650–1702)

THE JOLLY TOPER

Panel. Height, 15 inches; width, 12½ inches

THIS well painted genre shows a tipsy peasant half supported on the arm of a chair on which his inamorata sits. He extends his left arm about the young peasant woman's neck, while her left arm rests upon the man's knee. The man raises a half-drained glass at arm's length, toasting the girl. An old man in a red jacket, half bent over, dozes on a chair behind the couple, and a little dog sits on the floor at the right.

No. 206

Michiel van Musscher

Dutch School (1645–1705)

A LADY IN A RED DRESS

Canvas. Height, 19 inches; width, 15½ inches

SEATED at the left of a round table covered with an Oriental rug, a good-looking woman is seen reading a letter, her arms resting on a red cushion on the table before her. She wears a low-necked, red gown with elbow sleeves, finished with white ruffles held by black ribbons. Her blonde hair falls in ringlets about her ears. A negro boy stands at the farther side of the table. A brown curtain fills the background.

No. 207

Jan Victors

Dutch School (1620–1682)

A FESTIVAL ON THE RIVER

Canvas. Height, 32 inches; width, 39½ inches

ON a quay lined with gray houses a group of merrymakers are seen on a summer day. At the left a boatman holds his barge to the quay, while a young man is assisting a gaily dressed young woman to step in. Another barge with five occupants floats on the stream, which stretches away to distant woods, over which a tall church spire is seen. In the foreground a man and woman, seated on a bench, hold converse, while a woman in blue dress and black apron stands smiling at them. At the right a group of three watch a boy who is removing some fish from his hand-net to a basket. In the background a white horse drinks from a trough and a man and a woman, passing, give alms to a mendicant on the ground. Its truthfulness, as well as its joyousness of light and colour, makes this an interesting study.

No. 208

Godfried Schalcken

Dutch School (1643–1706)

RUSTIC COURTING

Panel. Height, 14 inches; width, 11½ inches

SEATED in a gray-walled room, an attractive young peasant woman looks down as she folds back her dress to expose her bosom to the man, who stands above her with his hands raised above her shoulders. Both figures are illumined by the soft light of a tall candle in a flat candlestick set on a chair at the left. The woman wears a red dress with wide full sleeves. The effect of candle-light, for which this artist became famous, is managed with rare skill.

No. 209

Godfried Schalcken

Dutch School (1643–1706)

COURTING

Panel. Height, 14 inches; width, 11½ inches

AT the right sits an attractive young woman, simply dressed, her face turned toward a suitor standing at her right, who leans over her, trying with his right hand to pull open her low corsage. Over her low-necked blue gown she wears a white over-dress, trimmed with pink, which she holds to her bosom. The good-looking man wears a brown coat with full sleeves. On a red-covered table at the left are a pitcher, a plate, a glass of wine, and some pieces of cake.

No. 210

Jan van Goyen

Dutch School (1596–1666)

RIVER SCENE

Panel, signed with initials and dated. Height, 14¾ inches; width, 23½ inches

THIS view along one of the Dutch rivers shows a small village in the distance with a church spire rising above the horizon line. In the foreground are several sail-boats and fishing-boats from which three men are seen fishing.

Collection of Countess Mniszech.

No. 211

Nicolas Maes

Dutch School (1632–1693)

PORTRAIT OF A NOBLEMAN

Canvas. Height, 46½ inches; width, 27½ inches

SEEN at three-quarters length, this handsome young man looks directly out at one, his eyes deeply expressive, his face marked by the glow of health. He wears a brown wig, the long curls of which frame the face and fall down to his shoulders. Over a brown waistcoat with a half-opened linen collar he wears a voluminous brown mantle, the folds of which he holds to his breast with his left hand. A heavy cord girdles his waist.

No. 212

Govaert Flinck

Dutch School (1615–1660)

PORTRAIT OF A MAN

Canvas. Height, 38 inches; width, 32½ inches

THIS portrait, by the most brilliant of Rembrandt's many pupils, shows a handsome man seated in a large arm-chair, his hands resting on its arms, while he looks to the right. His ruddy face is framed with a full white beard and gray hair. He wears a black coat held by an elaborate gold clasp, and opening over a red waistcoat. On his head is a black cap with a jewel in front.

No. 213

Abraham Storck

Dutch School (1615–1710)

A SEAPORT

Panel, signed and dated. Height, 15 inches; width, 19 inches

THE artist has here portrayed a seaport with the shipping drawn up along the wharves and houses rising at the side. It is a pleasing composition, showing the influence of the Italians of his day, as well as being rich in colour.

No. 214

Peter Cornelis van Slingelandt

Dutch School (1640–1691)

INTERIOR OF A KITCHEN

Panel. Height, 17 inches; width, 14 inches

IN this work by a pupil of Gerard Douw three Dutch women are seen engaged in their duties in a dimly lighted kitchen. All wear the peasant costume of full skirts, blouses with short sleeves, shoulder capes or wimples, and small white caps on the back of the head. The woman in the foreground is pumping water, while her companion beyond is bent over a wash-tub wringing out a cloth. The kitchen utensils, brass kettles, and a tankard and barrel are skilfully introduced into the composition, as well as ably painted. Throughout the picture is seen the great attention to details which characterized all this artist's work and which rendered his productions few in number.

Bought of Charles Sedelmeyer, Paris.
Collection of Mr. Edwards, Paris.
No. 3 of Smith's Catalogue Raisonné.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1911.

No. 215

Adrian Pietersz van de Venne

Dutch School (1584–1662)

GUEUX ET GUEUSE (KNAVE AND BEGGAR)

Panel, signed and dated 1631. Height, 14 inches; width, 11 inches

THIS little picture in grisaille shows a woman before an old, half-blind mendicant as she holds aloft a bowl filled with flowers. On her arm is a basket. The old man clutches his coat tightly about him, listening intently to her words. A small dog at the left sits up on his haunches, looking on at the scene.

Collection of Van Papelendam, Amsterdam.

No. 216

Frans Snyders

Dutch School (1579–1657)

FRUITS

Canvas. Height, 25 inches; width, 34½ inches

ON a table covered with a white cloth a mass of fruit of great variety has been strewn carelessly. Some of the peaches are falling out of a low basket on the right. The picture is painted with great dexterity and careful attention to details.

Bought of Charles Sedelmeyer, Paris.

No. 217

Jan Fyt

Dutch School (1611–1661)

FRUITS AND STILL-LIFE

Canvas. Height, 27 inches; width, 34½ inches

ON a table covered with a green cloth is a large basket filled with fruit of many varieties. At the left stand a blue and white cup and saucer, the cup filled with red currants; and in the foreground a pheasant rests on a white cloth which covers the edge of the table. Both fruit and game are painted with the utmost care and precision.

Bought of Charles Sedelmeyer, Paris.

No. 218

Jan van Ravesteyn

Dutch School (1572–1657)

PORTRAIT OF A YOUNG WOMAN

Canvas. Height, 24 inches; width, 21 inches

LOOKING directly out of the canvas, a good-looking young Dutch woman holds up a long-stemmed wine-glass in her right hand. She wears a wide starched and fluted ruff and an elaborate cap, set well back over her black hair, and has pearl pendants in her ears. Her gown is of black velvet ornamented with gold braid and a rosette at the waist. A similar ornament appears in her side comb.

No. 219

Bartholomeus van der Helst

Dutch School (1611–1670)

GYSBRECHT HOAGLAND VAN MASKIRKE

Canvas. Height, 47 inches; width, 38½ inches

THIS presentment shows a good-looking man of about forty, seen at three-quarters length, standing, leaning his right arm on a table, the left akimbo. He wears a black robe, the wide sleeves ending above the wrists in wide white ruffles. The robe, open at the waist, reveals his white shirt, while a white stole falls over the upper part of the robe. His fresh, clear face is framed by his long, curling brown hair, which falls to his shoulders. He wears a light mustache.

Bought of Sulley & Co., London.

No. 220

Anthonie Palamedesz Stevaerts

Dutch School (1601–1673)

THE TOILET

Panel. Height, 25½ inches; width, 22½ inches

IN a simply furnished room a young woman is seen standing before a dressing-table arranging her brown curls. She is becomingly dressed in a pink silk skirt, richly embroidered, and a long blue overdress with wide elbow sleeves trimmed with lace and a wide lace collar. At the end of the cloth-covered table sits another young woman, with whom she is talking. She rests her right hand on the table, on which lie some red ribbons, a brush, a powder-box, and a half-opened jewel-box, from which hangs a string of pearls. The seated figure is clad in a low-cut dress of blue velvet, with elbow sleeves slashed at the shoulder, and a strand of pearls encircles her neck. A small brown and white King Charles spaniel lies on the floor near by.

Collection of M. Achille Leclercq, Paris.
Collection of P. A. B. Widener, Philadelphia.

No. 221

Melchior Hondekoeter

Dutch School (1636–1695)

AN EAGLE ATTACKING A POULTRY-YARD

Canvas, signed. Height, 56½ inches; width, 70 inches

THIS canvas affords the artist an opportunity to show his ability in painting the various members of the feathered tribe, for in painting fowl, game, and birds of all kinds he was unrivalled, even surpassing Weenix, his uncle, with whom he studied. The present example is one of great importance.

Bought of Sulley & Co., London.

No. 222

Jan le Ducq

Dutch School (1636–1693)

LE CORPS DE GARDE

Panel. Height, 16 inches; width, 23 inches

SOME soldiers sitting about a table have fallen asleep, one of whom, with outstretched legs, leans on a drum facing the observer. Two others, awakened, stand with drawn swords, ready for an attack. At the left a woman in a green dress, with plumes in her hair, holds up a gold bracelet. Through an open window at the back, some sentinels are seen promenading in the courtyard of the palace.

Collection of Comte Leon Mniszech, Paris, 1902.

No. 223

Salomon van Ruysdael

Dutch School (1615–1670)

VIEW OF A DUTCH RIVER

Panel. Height, 14 inches; width, 12½ inches

THE placid waters of a river stretch through the middle distance, on the near shore of which some fishermen, having drawn up their boats, are pulling in their nets. Some distance away, two sail-boats are seen, and on the farther bank lies a village embowered in trees, with a church tower rising in their midst. The sky is filled with heavy rolling clouds.

Collection of Comte Leon Mniszech, Paris, 1902.

No. 224

Jan Baptiste Weenix

Dutch School (1621–1660)

ON GUARD

Canvas. Height, 82 inches; width, 70 inches

A LIFE-SIZE mastiff is seen on guard over some game brought in from the chase, above which, in the upper left hand of the picture, a pigeon is seen flying by. A wide-stretching landscape fills the background, making a picture of varied interest. Weenix was equally successful in handling landscapes, portraits, and still-life.

Bought of Sulley & Co., London.

No. 225

David Teniers the Younger

Dutch School (1610–1690)

A WOMAN PLAYING A PIPE

Panel, signed. Height, 10¼ inches; width, 8¼ inches

IN a simple dress a village maid is seen, seated at a table, playing on a rustic pipe. Her peasant companion holds a beaker which he has just replenished from a large stone jug on the table before him. He wears a blue smock and a flat cap trimmed with fur, and regards the girl with an amused expression. The figures of three other peasants in the background are just discernible in the dimly lighted room.

Collection of Hon. Massey Mainwaring, London.
Exhibited at the Royal Academy Exhibition of Old Masters, 1889.

No. 226

David Teniers the Younger

Dutch School (1610–1690)

INTERIOR OF A CHEMIST'S LABORATORY

Canvas, signed. Height, 28 inches; width, 34½ inches

BEFORE a furnace at the right stands the operator with bellows in his hands. In the back of the high-ceilinged room are three men engaged in work of some nature before another furnace. Above them is seen the head of a man looking through a small window. From the ceiling hangs the dried figure of an animal. In the foreground numerous retorts, crucibles, jars, and books are spread out in confusion, and a small dog lies at the left corner.

Bought of Charles Sedelmeyer, Paris.
Described in Smith's Catalogue Raisonné, Part III.
Collection of Mr. Stanley, 1824.
Collection of Lord Radstock, 1826.
Collection of Lord Northwick, Cheltenham, 1859.
Collection of Michel Euphrussi.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1897.

Illustrated

No. 226

INTERIOR OF A CHEMIST'S LABORATORY

Teniers

No. 227

Abraham Hendricksz van Beyeren

Dutch School (1620–1675)

STILL-LIFE

Panel. Height, 18 inches; width, 13½ inches

THE group of objects which the painter has chosen to represent shows some luscious peaches on a silver tazza, with a number of equally attractive bunches of grapes which are lying out on the table. All are painted with the utmost care.

Bought of Charles Sedelmeyer, Paris.

No. 228

Willem Claes Heda

Dutch School (1594–1678)

STILL-LIFE

Panel, signed and dated 1630. Height, 14 inches; width, 21 inches

A NUMBER of articles are spread out on a table, a pewter plate occupying a central place, on which is a watch with the case open and with its key attached to a ribbon alongside; also a peeled lemon with a couple of slices cut off. At the right is a tall wine-glass half filled with wine. At the back is an overturned wine-glass, and at the left a plate with some small fruits and an ivory-handled knife.

Bought of Charles Sedelmeyer, Paris.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1911.

No. 229

Gaspard de Crayer

Flemish School (1582–1669)

PORTRAIT OF HIMSELF

Canvas, dated 1622. Height, 24 inches; width, 20½ inches

THE subject is seen at half length, the body turned toward the right, the face almost front view. He wears a coat of black silk, with an elaborate ruff edged with lace. A gold chain is suspended from his neck. His brown hair is brushed back from his brow in curling masses, and a slight beard and mustache adorn his face. The face is strongly modelled and the eyes are keen and searching.

Collection of Comte Leon Mniszech, Paris, 1902.

No. 230

Unknown Painter

Flemish School (XVI Century)

MADONNA AND CHILD

Panel. Height, 12½ inches; width, 8½ inches

THE Child, fully clothed in a brown robe, reclines on the Mother's lap, and is pulling at a long scarf which depends from her cap. She supports him with her right arm. The Virgin is clothed in a long green mantle edged with gold, over a green under-dress, and her hair escapes from a striped cap. The figures are seen against a background of patterned reddish gold. Along the sides run the incised words: "Ave Maria Gratia Plena."

No. 231

David Teniers the Younger

Dutch School (1610–1690)

TRIC-TRAC PLAYERS

Panel. Height, 15 inches; width, 20 inches

FOUR Dutch peasants, two seated and two standing, are grouped about a table playing "tric-trac," a form of dominoes. In the background another group of three gossip over a jug of beer on a table in front of them. The room is dimly lit from an open window high on the left. The players, clothed in peasant garb of blue and brown, are intent on their game.

Bought of Charles Sedelmeyer, Paris.

No. 232

Isaac van Ostade

Dutch School (1621–1649)

LANDSCAPE WITH FIGURES

Panel. Height, 19 inches; width, 20½ inches

THOUGH less skilful than his brother Adrian, this artist made a definite impression on Dutch art during the few short years of his career. He loved the rustic life of Holland and ably caught the peasant life on his canvases, of which the present picture is an admirable example. In this landscape he has placed a number of Dutch peasants resting by the roadside as they return from market. A gray horse stands unharnessed beside the empty cart, while his master and friends rest beneath the tree at the left.

No. 233

Frans van Mieris

Dutch School (1635–1681)

THE CONSULTATION

Panel. Height, 16½ inches; width, 12½ inches

IN this picture we are shown a doctor who has called to visit one of his patients in a house of the better class in one of the cities of Holland. The patient is a good-looking young woman, over whom the doctor is looking wise as he feels her pulse. The well furnished room gives the artist the opportunity he loved for painting handsome surroundings, which he has done with rare skill.

No. 234

Adrian van Ostade

Dutch School (1610–1685)

INTERIOR OF A TAVERN

Panel, signed. Height, 14 inches; width, 12 inches

THIS inimitable painter of Dutch peasant life is here seen at his best, showing the interior of a cabaret with a group of boors enjoying the music which a fiddler is producing. The men are in various attitudes of attention, while a woman in the background stops in the act of drinking a glass of beer, which she holds in her hand, to listen to the music.

Described in Smith's Catalogue Raisonné, No. 76.
Collection of the Duc de la Vallière, Paris, 1781.
Collection of M. de Calonne, 1788.

No. 235

Albert Cuyp

Dutch School (1620–1691)

LANDSCAPE WITH CATTLE

Panel. Height, 20 inches; width, 30 inches

THIS example of the gifted Dutch painter represents him in the vein in which he is most admired. While he was equally skilful in handling figures, horses, cattle, or landscapes, his cattle pictures possess an interest aside from the skill of their presentation, for they show the Dutch country under a mellow light that speaks of peace and contentment.

Bought of Charles Sedelmeyer, Paris.
Collection of M. Sarisbrick.

No. 236

Unknown Painter

Flemish School (XVI Century)

MADONNA AND CHILD

Panel. Height, 26½ inches; width, 20½ inches

THE Mother offers her right breast to the Child, who is seated on her lap, held closely to her by her left hand, and whom she regards with a tender maternal expression. Her brown hair is uncovered and she wears a full red robe, which spreads out in voluminous folds in the foreground. Around the Child's waist and spread over her lap is a white cloth, and at the right the figure of an angel is seen passing. A landscape with a group of buildings, minutely painted, forms the background.

No. 237

Dirk Hals

Dutch School (1599–1656)

A JOYOUS COMPANY

Panel. Height, 11 inches; width, 19 inches

A COMPANY of three cavaliers and three young women companions have just finished a supper, the remains of which remain strewn about the table. One of the men, dressed in a yellow suit and with a gray mantle drawn about him, turns in his chair to speak to a page at the right. A young woman in an enormous ruff sits beside him. On the left a gallant in a wide-brimmed black hat is holding the hands of his companion, of whom we have only a back view, her head being half concealed by her lace ruff. Beyond, a third couple is seen, the woman seated on the knees of her lover, listening to his pleading.

Collection of Comte Leon Mniszech, Paris, 1902.

No. 238

Jan van der Heyden

Dutch School (1637–1712)

THE UNIVERSITY OF LEYDEN

Panel, signed. Height, 18½ inches; width, 23½ inches

THIS important example of the painter of Dutch town views shows a long group of buildings, painted with meticulous care, stretching across the centre of the picture and ending in a towered structure at the right. In the centre rises a tree in full foliage with several figures on the greensward below, while overhead stretches a blue sky with summer clouds. The composition is interesting and the picture thoroughly representative. Van der Heyden painted exclusively views of cities, street scenes, the surroundings of churches, or palaces, canals crossed by bridges, quays bordered by trees,—all executed with great skill and finesse. Luminous atmosphere bathes his perspectives and his figures are well placed. Everything is done with painstaking care and shows the perfection of drawing.

Bought of Sir George Donaldson, London.
Collection of Van Pratt, Antwerp.
Exhibited at the Guildhall Exhibition, London, 1903.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1911.

PAINTINGS
OF THE GERMAN SCHOOL

No. 239

Sigmund Holbein

1465–1540

PORTRAIT OF A YOUNG WOMAN

Panel with arched top, inscribed "Anno 1538. Aetatis Suae 20."
Height, 14½ inches; width, 10¾ inches

THIS interesting companion portrait shows a young woman, seen at half length, standing behind a table on which she rests her left hand, while in her right she holds up a flower. She wears a black dress high in the neck, with a ruffle showing above a high collar. The lower part of her sleeves is of red silk. On her head is a flaring headdress with a wide front band which allows her braided hair to show on each side. About her waist is a chain joined in front by a large clasp set with a ruby, and on her left hand she wears a ring set with a similar gem.

Bought of Charles Sedelmeyer, Paris.
Collection St. Remy, Paris.
Collection of M. Szarvady, Paris.
Collection of Baron E. de Beurnonville, Paris.
Collection of M. Tabourier, Paris.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1899.

No. 240

Sigmund Holbein

1465–1540

PORTRAIT OF A YOUNG MAN

Panel with arched top, inscribed "Anno 1538. Aetatis Suae 25."
Height, 14½ inches; width, 10¾ inches

THE subject is seen at half length, standing behind a table, his face, wearing a thoughtful expression, turned toward the left. From his shoulders hangs a black cloak, revealing a black coat with brown sleeves. A small ruff appears above his collar and also about his wrists. In his right hand he holds a folded paper and in his left a brown glove. A black cap is set well back on his head.

Bought of Charles Sedelmeyer, Paris.
Collection St. Remy, Paris.
Collection of M. Szarvady, Paris.
Collection of Baron E. de Beurnonville, Paris.
Collection of M. Tabourier, Paris.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1899.

No. 241

Lucas Cranach the Elder

1472–1553

ADORATION OF CHRIST BY SAINT JOHN THE BAPTIST

Panel, signed and dated 1534. Height, 13½ inches; width, 9¼ inches

THIS small devotional picture shows the little Saint John kneeling, his hands folded in adoration on the head of the Paschal Lamb crouched on the ground before him, and regarding the infant Jesus, who stands before him, holding the cross and extending his right hand in blessing. Saint John wears a rough mantle of goatskin, and the infant Christ is nude save for a cloth of white linen draped about his loins. Behind rises a dark cliff, and on the right is a green laurel bush under a tender sky. The picture shows the symbol of the winged dragon which the artist employed with his signature, but more convincing are the precise drawing and the dryness of colour characteristic of the early German school, of which he was one of the most popular leaders.

No. 242

Unknown Painter

XIX Century

FIRST TEMPTATION OF SAINT ANTHONY

Canvas. Height, 17 inches; width, 13 inches

THIS novel presentment of the subject shows the young man, in his monk's robe relieved by a white collar and jabot and sleeve ends, kneeling before a table, which is placed before long brown curtains. He regards a miniature model of a Venus on a white cloth before him. An old open tome is propped up on the table behind her. On the floor a dish has fallen and spilled its fruits. Through the halo above the Saint's head, the face of an old woman looks down as if reflected in a mirror.

No. 243

Unknown Painter

XVII Century

MAN IN A BLACK CAP

Panel. Height, 11 inches; width, 8¼ inches

THIS small portrait shows the expressive features of a man wearing a black velvet cap on his head. He is dressed in a black coat with a narrow, fluted white collar or ruff. Following the manner of Holbein, the portrait is notable for its fine modelling and expression of the face and its pleasing colour.

No. 244

Édouard Charlemont

Austrian School (*1848–*)

THE ARTIST VAN DE VELDE IN HIS STUDIO

Panel, signed and dated "'80." Height, 36 inches; width, 28 inches

SEATED before his easel in a handsomely furnished studio, the good-looking young Dutch painter is deeply absorbed in his work of painting. He is dressed in a suit of black velvet with wide lace collar and cuffs. He has long dark hair and pointed beard and wears a black velvet cap. Through the door that stands open behind him one sees, in another room, a Dutch servant-maid, in costume and cap, polishing a brass jar, but regarding the artist at his work. The management of light and the painting of the accessories of the studio are ably done.

Bought of Charles Sedelmeyer, Paris.
Collection of M. Faure, Paris.

No. 245

Unknown Painter

XVIII Century

SUPPOSED PORTRAIT OF SCHILLER

Canvas. Height, 17 inches; width, 12 inches

THIS small portrait shows, in half length, an elderly man with flowing blond locks, wearing a brown coat which is open in front to show a lace jabot. He is seated, his left arm resting on a table with a red cover. A black mantle falls from his shoulders.

No. 246

Christopher Amberger

1490–1563

PORTRAIT OF A MAN

Panel. Height, 23 inches; width, 19½ inches

THIS portrait shows a half-length view of a good-looking young man standing out of doors, his left hand resting on a stone parapet. He wears a black robe opening over a soft white shirt, and a large, wide-brimmed black cap. He extends his right hand with open palm, which gesture, with the half-open lips and the clerical dress, leads to the supposition that the subject was a preacher.

No. 247

Adolphe Schreyer

1828–1899

RUSSIAN WINTER SCENE

Canvas, signed at the right. Height, 18 inches; width, 25 inches

A TEAMSTER, seen at the right, is endeavouring to gain entrance to a low wooden hut in order to obtain shelter from the bitter wind which blows the light snow in swirls about him and his horses. The two horses, attached to a sled, stand with their backs to the wind, awaiting the result of their master's quest. Under the slate-coloured sky, the scene is one of desolation. The picture belongs to the so-called Wallachian period of this popular modern painter, when his art was far stronger than was shown in his highly coloured and more showy Arabian period.

Bought of the Georges Petit Gallery, Paris.

No. 248

Bernhard Strigel

1461–1528

MAXIMILIAN I, ARCHDUKE OF AUSTRIA

Panel, with inscription and date at top. Height, 12 inches; width, 10 inches

THIS bust portrait shows a clean-shaven, strong-featured man of middle age, seen in profile, turned toward the right. About his shoulders he wears a rich ermine cape which parts in front to disclose a low-cut tunic of cloth of gold. A band of gold studded with emeralds, spaced at intervals, encircles his neck, from which depends the Order of the Golden Fleece. A head-covering of brown cloth under his red hat covers the ears and neck.

No. 249

R. Ernst

Contemporary German School

CAMEL WITH WOMAN RIDER

Canvas, signed "R. Ernst, Paris." Height, 29 inches; width, 24 inches

THROUGH a lonely mountain road in Algiers moves a camel bearing a woman dressed in Turkish costume and seated on Oriental rugs, her feet on the camel's neck. An Arab attendant walks alongside, clad in a long blue mantle and a white burnous, with a gun over his shoulder and a sword in his sash in front.

PAINTINGS
OF THE SPANISH SCHOOL

No. 250

Francisco José de Goya y Lucientes

1746–1828

PORTRAIT OF DON JULIA ASENSIO ("EL PESCADORET")

Canvas, signed. Height, 21½ inches; width, 17½ inches

IN this delightful presentment of a young man, the artist has given us, *con amore*, a view of his fellow-painter. Goya had no pupils in the correct sense of the word, but Asensio assisted him greatly in his work, particularly in his frescos, and Goya left at least two portraits of him. The handsome clean-shaven face is seen above a wide neck-cloth of white material, below which is his soft pleated shirt, over which is a low-cut white waistcoat. He wears a pink coat with wide lapels and a high brown velvet collar. His mass of brown hair is parted in the middle and falls across his brow.

Bought of Sulley & Co., London.
Collection of King Louis Philippe, Paris.
Collection of Duc de Montpensier.
Collection of Comtesse de Paris.
Listed in Charles Yriarte's Catalogue of Paintings by Goya, Paris, 1867.
Listed in Hugh Stokes' "Francisco Goya."

No. 251

Francisco José de Goya y Lucientes

1746–1828

MARQUESSA TUDO

Canvas. Height, 56 inches; width, 35 inches

THE canvas shows a three-quarters life-size presentment of a young Spanish woman who was a famous danseuse in her day. She wears a high-waisted gown of white cut low in the neck, with flowered bodice and shoulder bands. A black lace neck-scarf is knotted in front and falls below the waist, and a black lace mantilla decorated with roses covers her hair. She stands with her right hand holding up her skirt to reveal one slippered foot, her left arm akimbo. Her face has an expression of flirtatious archness, and the entire work is marked by brilliant execution.

Painted in 1793.

Collection of Count Giulio Gatti, Rome.

This picture was taken to Berlin in 1912 and shown to Dr. Bode, Dr. Friedlander, Dr. Hausser, and Dr. Van Loga, all of whom pronounced it a master work by Goya.

No. 252

Alonzo Sanchez Coello

1513–1590

PHILIP II OF SPAIN

Canvas. Height, 48½ inches; width, 39½ inches

DRESSED in an elaborate court costume of heavy white material embroidered with gold, the young King stands looking directly at the observer. His dress is a long-waisted and belted tunic, above balloon-like trunks, with a wide white ruff edged with lace about his neck and wrists. On the table at his side, on which he rests his right hand, lies his plumed and jewelled hat. He holds his gloves in one hand, while the other rests on his sword-hilt. Pendent from a long neck-chain is the Order of the Golden Fleece, and a gold-embossed girdle encircles his waist. From his shoulders hangs his cloak of dark velvet bordered with three rows of gold braid.

Collection of the Duke d'Ossuna.
Collection of Professor Charcot, Paris.

No. 253

Alonzo Sanchez Coello

1513–1590

EMANUEL PHILIBERT, DUC DE SAVOIE

Canvas. Height, 43 inches; width, 33½ inches

STANDING before a red curtain, the young Duke looks directly out on the spectator, his right hand resting on a red cloth covered table, on which lie his armoured gauntlets. His narrow, high-bred Italian face, with the thin down on his upper lip, wears a serious expression. A wide, fluted ruff encircles his neck, standing high at the back. His form is encased in a suit of armour, beautifully patterned in gold, and on his breast, suspended from a wide gold band, is a gold medal of the Annunciation. About his waist is an embossed girdle sustaining his sword, against which rests his left hand holding a scroll.

Illustrated

No. 253

EMANUEL PHILIBERT, DUC DE SAVOIE

&

Coello

No. 254

Francisco de Zurbaran

1598–1662

PORTRAIT OF A YOUNG PRINCE

Canvas. Height, 52½ inches; width, 38 inches

THE handsome young Prince of Spain stands at full length, facing us, his long dark hair, parted in the middle, falling about his neck. His face wears a serious expression for one so young. He holds his wide-brimmed hat with large plumes in his right hand and grasps the hilt of his sword with the left. The striking and splendidly painted red costume shows a long jacket, trimmed with gold braid, over a belted doublet with narrow sleeves ending in lace ruffs. His knee-breeches are finished at the bottom with red ribbon bows, and red rosettes adorn his shoes. A wide ruff encircles his neck, falling down on his shoulders. The strongly modelled face and hands and the rendering of the textures show the Spanish painter's mastery, while the mien and bearing of the subject exert a strong fascination.

No. 255

Alonzo Sanchez Coello

1513–1590

QUEEN MARIE OF PORTUGAL

Canvas. Height, 43½ inches; width, 34 inches

THIS presentment of the young Portuguese wife of King Philip II shows her standing at three-quarters length, facing the spectator, her hand resting on a chair back. She wears a white court dress with stiff, pointed stomacher, and pendent from her neck is a long gold chain, the two strands fastened at the centre by a square emerald set in gold. Her reddish hair is drawn back from her brow and held by a jewelled gold band. Her neck is encircled by a stiff lace ruff, and she holds a closed fan in her right hand. This young Princess of Portugal married her cousin, Philip II of Spain, in 1543, when he was only sixteen years of age. She died two years later.

Illustrated

No. 255

QUEEN MARIE OF PORTUGAL

Coello

No. 256

Don Diego Rodriguez Velasquez de Silva

1599–1660

POPE INNOCENT X

Oval canvas. Height, 24 inches; width, 20 inches

THE attribution of this portrait to the hand of the Spanish master himself was made by Dr. Bode after examination of the canvas. It is only a bust portrait, and the supposition is that it was cut out from a replica of the well known portrait in the Doria Gallery in Rome. It shows the same expression of cunning, the ruddy complexion and crafty eyes of the original portrait, while the costume, consisting of red soutane, wide collar, and red cap, is the same. During his second visit to Rome in 1650, Velasquez painted that masterly bit of portraiture in the Doria Gallery, so marvellous in its intuitive penetration and its skill of execution; and it is not at all improbable that he should have been called upon to repeat a work that attracted such wide attention at the time.

> "This Innocent X has interested me very much. It is one of the most beautiful ones, more powerfully painted and more luminous in the colouration than even the picture in the Hermitage, which is judged as a Velasquez, painted by this master's own hand."
>
> *Extract from a letter by Dr. Bode.*

No. 257

Alonzo Sanchez Coello

1513–1590

A SPANISH PRINCESS

Canvas. Height, 49 inches; width, 39 inches

THE young woman is seen standing, her hand resting on the back of a chair. Her white satin court dress has large, flowing over-sleeves and tight under-sleeves ending in lace ruffs at the wrist. Both dress and sleeves are trimmed with gold braid, and a row of gold buttons extends down the front of waist and skirt. A jewelled chain pendent from the right shoulder reaches across the front of the bodice, and just below the ruff is a large sapphire set in gold. A lace ruff encircles her neck, and her dark hair is adorned with a white plume caught by a large emerald in a gold setting. She holds her handkerchief in her hand.

No. 258

Juan Carreño de Miranda

1614–1685

CARDINAL DON PASCUAL OF ARAGON

Canvas. Height, 80 inches; width, 57½ inches

THE still youthful Bishop of Toledo is portrayed at full length, kneeling at his prie-dieu, facing toward the observer. He wears a red robe, from which protrude his white lawn sleeves, seen from the elbows, and a narrow white collar shows at the neck. His mass of brown hair is uncovered and falls about his ears. In his hands he holds a book, the leaves of which he is turning. The book rests on a red cushion trimmed with gold braid and having tassels hanging from the corners.

Collection of Aureliano de Beruete.

No. 259

Juan Carreño de Miranda

1614–1685

PORTRAIT OF A MAN

Canvas. Height, 25 inches; width, 19¼ inches

THIS half-length portrait shows a handsome young man with dark hair, black eyes, and black mustache. His right hand is crossed over his breast, projecting from a lace sleeve, which, like the ruff of white linen about his neck, is painted with much dash and brilliancy.

Bought of Laurie & Co., London, who acquired it in Spain.

No. 260

Francisco Domingo y Marques

1842–

PORTRAIT OF MY DOCTOR

Panel, signed. Height, 6½ inches; width, 6½ inches

IN this small picture the artist shows a half-length view of an elderly man seated, his right hand grasping the top of a heavy gold-topped cane. It shows the heavy features in profile, the massive head being crowned with coarse hair. He wears a black coat, above which appears a high white collar, the whole being painted with breadth and rare skill.

No. 261

José Benlliure y Gil

Contemporary Spanish Painter

GRANTING PARDONS

Canvas, signed. Height, 23½ inches; width, 39 inches

IN front of a monastery a number of men are assembled. The abbot, in his long brown robe, comes out of the large gateway, offering pardon for their sins. Some of those in the audience, from their gay attire, are evidently men of position. One tries to restrain a barking poodle. The soldiers among the groups have stacked their arms, and their horses stand patiently by. It is a street scene caught in some Spanish provincial town by the artist, and shows a sense of life and movement, with able painting of details.

No. 262

Luis Alvarez

1841–1901

THE MARRIAGE CONTRACT

Canvas, signed and dated "Rome, 1886." Height, 23½ inches; width, 16 inches

THIS brilliant example of the work of the modern Spanish school inaugurated by Fortuny represents a young couple, richly dressed, standing by a table in a church sacristy, the young woman, with a quill in her hand, about to sign a paper which lies on the table before her. A young priest, seated at the table, looks up at her as he points to the document. The costumes of the early nineteenth century are becoming and highly decorative. On a brazier in the foreground sits a well fed cat, which, like all the details, is admirably painted.

No. 263

Raimundo de Madrazo

1841–

A NATURALIST IN HIS STUDIO

Canvas, signed. Height, 22½ inches; width, 18 inches

SEATED before a large glass case containing some blue butterflies carefully mounted and arranged, a gray-haired man is studying his specimens, comparing them with illustrations of others in a large book held in his hands. He is in his shirt sleeves, and wears a brilliant waistcoat, the back of blue, the front of red embroidered silk, and knee-breeches. Another case of mounted butterflies stands on the floor near by, and on the wall is a case filled with books. The colour and handling make it in every way a worthy example of this brilliant Spanish painter, who is a son-in-law of the great Fortuny.

Collection of Señor Mendonça.

PAINTINGS
OF THE ITALIAN SCHOOL

No. 264

Unknown Painter

XV Century

FRONT OF A *CASSONE*

Two panels. Height, each, 13 inches; width, each, 24 inches

THE *cassone*, or marriage chest, which was given to each bride of an Italian family was often decorated by an artist of ability, hence the panels which have been preserved to us are often rare works of art. The two panels here seen are enclosed in a carved and gilded framework, one showing a procession of knights and cavaliers in gay costumes, some mounted on horses, gaily caparisoned, others on foot; the other showing a wedding feast, with the guests sitting about a table and pages passing the viands.

No. 265

School of Giotto

XIV Century

MADONNA, INFANT CHRIST, AND SAINTS

Panel with arched top. Height, 29 inches; width, 18½ inches

THIS picture, in the manner of the greatest of the Italian Primitive masters, shows the Virgin seated, with the Child sitting on her lap, her hands clasped about him. He raises his right hand in blessing, and in his left holds a dove by the tail feathers. A bearded saint in a brown robe stands at the right, holding a book in his hand, while with his finger he points to the symbol of a bleeding heart on his breast. A female saint dressed in a red robe stands at the other side of the Virgin's chair, while above are seen the heads of four others, two on each side. Halos of incised gold surround the heads of all the figures in the composition. The Virgin's blue mantle is worn over a red dress, and her head is covered by a veil which falls on her shoulders, crossing the upper part of her bodice. The background is of gold, a custom which arose from the use of gold in miniature painting on missals.

Illustrated

No. 265

MADONNA, INFANT CHRIST, AND SAINTS

School of Giotto

No. 266

Girolamo da Siciolante

1504–1550

FRANCESCO COLONNA II

Canvas. Height, 50 inches; width, 37 inches

THE artist has here portrayed a member of the Colonna family of Rome, who is seen at three-quarters length, standing. He wears a suit of armour, and a helmet and spear are seen at his side. Above appear the inscription and date, as follows: "Franciscus II. Stephani F. Columna An. XXVI-M-D-LXI. Hieronimus Sermoneta, Nus. F. An. Dno. 1576. Etatis sua 17."

Bought of Charles Sedelmeyer, Paris.
Collection of M. A. Moulle, Paris.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1905.

No. 267

Filippo Lippi, *called* Filippino

1457–1504

VIRGIN AND CHILD WITH SAINTS

Tondo. Diameter, 24½ inches

THIS is an appealing rendering of the familiar subject and shows the Mother seated, clad in the prescribed blue mantle with long hood, over a red under-dress with low bodice cut square in the neck. Her hair falls loosely down on either side of her head, which is covered with a filmy scarf. Her eyes are cast down at the nude Child in her arms, who, turning to the right, stretches out his arm to touch the cross which the little Saint John holds up to him. Two young angels are seen at half length, on either side, in attitude of adoration. A wide-stretching landscape of northern Italy forms the background.

Bought of P. & D. Colnaghi, London.

No. 268

Luca Spinelli, *called* Spinello Aretino

1332–1410

MADONNA AND CHILD

Panel. Height, 9½ inches; width, 7 inches

THIS little devotional picture shows the Virgin with a gold halo, seated, and with her right arm holding the Child closely to her. She wears a blue robe with a gold band at the neck, over a fluted pink dress. The Child, nude save for a pink cloth about his loins, extends his left arm about the Mother's neck. On her head is a blue cloth over a close-fitting lace cap.

No. 269

Francesco Guardi

1712–1793

PIAZZETTA OF SAN MARCO

Canvas. Height, 12½ inches; width, 16¼ inches

THIS is one of the views of the fascinating city which Guardi produced in never ending variety, with the columns and campaniles, the buildings and figures which he knew so well and set forth with such admirable skill.

Bought of Charles Sedelmeyer, Paris.
Collection of Mr. F. Fitzgerald.

No. 270

Domenico Ghirlandajo

1449–1494

MADONNA AND CHILD

Panel with round top. Height, 27½ inches; width, 16¾ inches

SEEN at half length, the Virgin stands behind a low parapet which is covered by a rich Oriental rug. The Child stands on the parapet, held by the Mother's right arm, as she looks pensively down at something below. The Child, nude save for a strip of gauze about his loins, also intently regards the unseen object below. He wears a strand of red coral beads about his neck, with a spray of red coral pendent on his breast, and red coral bracelets about each chubby wrist. Red is also seen in the halo which crowns his brown locks. The Virgin wears the conventional deep blue mantle bordered with gold and having a star in gold on the left shoulder. Her under-dress is of red, cut low in the neck, with a large jewelled ornament just below the top of the bodice. A light cap with veil falling at the back rests on her blonde hair, above which floats a filmy halo. A landscape with a lake and one of the charming Italian hill towns forms the background.

Illustrated

No. 270

MADONNA AND CHILD

By

Ghirlandajo

No. 271

Jacopo Robusti, *called* Tintoretto

1512–1594

MADONNA AND CHILD

Canvas. Height, 27½ inches; width, 18½ inches

IN this work of exceptional beauty, the Virgin is seen at three-quarters length, seated, her head turned slightly toward the left. The Child, nude, stands on her lap, and is clasped by her left arm, his right arm across her shoulder. With his right hand he picks some flowers from a basket on which he gazes intently. The Mother's robe, of deep rose colour, is slightly open at the neck and confined by a girdle at the waist. Her deep blue mantle is thrown back from her shoulders. On her head, which is bent forward in meditation, above her dark hair, a light scarf is twisted and falls down at the back. A colourful sky with heavy clouds, against which rises a dark cliff with an overhanging spray of brown leaves, forms the background. The composition is broadly and strongly painted, and the colour glowing and unusually rich. Altogether it is a work of exceptional beauty.

No. 272

Unknown Painter

XVI Century

HOLY FAMILY AND SAINTS

Panel. Height, 12¾ inches; width, 9¾ inches

THIS graceful composition shows the Virgin seated at the right, holding in her arms the infant Christ, who is wrapped in a white cloth. He lovingly touches her neck with his left hand and points down with his right to two other children, presumably Saint John and Saint Luke, whose little bodies are half concealed by a red cushion on the ground. They hold a scroll to which one of them points. Saint Joseph, supporting his head with his right hand, leans over a pedestal above them, gazing at the Virgin and Child. The blues and reds of the Virgin's robes and of Saint Joseph's attire are harmonious and beautiful.

No. 273

Francesco dei Rossi, *called* Il Salviati

1510–1563

A BOY IN WHITE

Canvas. Height, 63 inches; width, 34 inches

THIS canvas shows a full-length portrait of a noble youth dressed in white, standing by a table on which is a statuette of the Winged Victory. His left hand rests on his hip, and in his right he holds a gold medallion inscribed "IVRE MEO," attached to a gold chain. From the belt about his waist is hung a purse, and he wears a dagger at his left side. Back of him is a chair with seat and back of red velvet. A pendent to this picture is the "Boy in Red" in the National Gallery, which was formerly ascribed to Bronzino.

Bought of Sulley & Co., London, on endorsement of Mr. Berenson.

No. 274

Sebastiano Mainardi

1482–1515

MADONNA AND CHILD

Tondo. Diameter, 32½ inches

THIS circular composition by the friend and pupil of Ghirlandajo shows the Mother standing in front of a dark wainscoting, above which on either side one sees views of the Italian hill country. Lovingly she holds the Child on her right arm, his feet resting on her left hand as she draws him close to her. His head, ringed by a halo of red and gold, nestles against her right shoulder, and with his right hand he gathers her scarf. Her tunic, worn over an under-dress of red, is low in the neck and bordered with a narrow gold-patterned band. Her brown hair is covered with a thin white veil which falls in puffs at the back, and is surmounted by a halo edged with gold. The Child is entirely nude. Directly back of the Mother rises a section of wall between the windows. The picture is filled with a deep devotional feeling and a serene peacefulness.

Collection of Marquis Panciatichi.
Collection of Suzzifanti-Forteguerri, Pistoia.

Illustrated

No. 274

MADONNA AND CHILD

Mainardi

No. 275

Unknown Painter

XV Century

MADONNA AND CHILD

Canvas. Height, 28½ inches; width, 21½ inches

STANDING behind a low parapet, the Virgin with her right arm supports against her side the Child, who stands erect on the parapet. She looks tenderly down upon the Infant, who holds in his left hand a long white scarf, which, falling from her neck, passes through her left hand. The Child raises his right hand with forefingers extended in an attitude of blessing. His blond curly hair is crowned by a conventionalized halo of gold. The Virgin wears a deep blue mantle bordered at neck and front with a wide, gold-patterned band, and on her head, above her golden hair, is a cap with streamers falling down at the back. Above this a halo encircles her head. Her robe is held by a large jewelled clasp at the neck, but reveals her dress of deep red, across which is a girdle patterned in bars. A landscape in which appear buildings and distant towers under a luminous sky forms the background.

No. 276

Bernardino Luini

1475–1533

MODESTY AND VANITY

Panel. Height, 25½ inches; width, 32½ inches

THIS is one of the few productions of this gifted artist which depart from a strictly religious subject, and well exemplifies his refined colour and power of expression. Two attractive young women, typifying Modesty and Vanity, are portrayed at half length, seated behind a table. Modesty, at the left, the older of the two, wears a gown of violet stuff, the sleeves rolled back at the elbows over brown under-sleeves covering the wrists. Her serious face is framed in a long scarf of yellow cloth over her black hair, which falls low upon her shoulders. Her face is seen in profile. With uplifted right hand, she is evidently arguing with her companion. Vanity is seen in full face, smiling, her right hand raised and her left holding a small vase on the table before her. She wears a green mantle which falls from her shoulders, showing a low, square-cut bodice having long sleeves with ruching at the wrists. A red scarf is draped over one arm. A curious ornament, consisting of a sapphire set in gold, is attached by a ribbon on each side of the bodice. Her hair hangs in ringlets to her shoulders, and is surmounted by a low cap adorned with a plume fastened by a pearl. On the table lies a long necklace.

Illustrated

No. 276

MODESTY AND VANITY

After

Luini

No. 277

Raffaellino da Colle

1490–1530

MADONNA AND CHILD

Panel. Height, 18½ inches; width, 15 inches

THE Mother, a beautiful young Italian woman of the blonde type, stands behind a table, holding the infant Jesus with her left arm. The Child stands on the top of the table, leaning slightly to the right, and holds in his left hand the end of her mantle, which she has draped loosely about him. His right arm, under the mantle, encircles the Mother's neck. The Virgin is clothed in a red dress, cut low in the neck, and a deep blue mantle which falls from her shoulders but is held to her bosom by her left hand. Her youthful face is crowned by a wealth of brown hair, above which floats a halo. A range of conical blue hills, one of them topped by a castle with a square tower, under a sky streaked with bands of golden light, forms the background.

No. 278

Angiolo Allori, *called* Bronzino

1502–1572

PORTRAIT OF THE SON OF BERTINAZZI

Panel. Height, 17½ inches; width, 13½ inches

THIS bust portrait shows a handsome boy whose direct and fearless gaze irresistibly attracts the beholder. About his neck is a soft white ruff, which falls over a simple coat of black velvet. On his head is a large black cap tilted back from his forehead, showing his dark hair. His evanescent gaiety and sensuous charm evoke a wonder as to his future.

No. 279

Unknown Painter

XVI Century

HEAD OF A YOUNG MAN

Panel. Height, 11½ inches; width, 8½ inches

THIS portrait of the early Florentine school of painting shows the handsome, clean-shaven face of a young man, turned toward the left. His abundant dark hair falls to his shoulders and is crowned by a red cap. He wears a black coat which shows the upper part of his under-vest. A blue landscape under a pearly sky fills the background.

No. 280

Angiolo Allori, *called* Bronzino

1502–1572

PORTRAIT OF A YOUNG MAN

Panel. Height, 8½ inches; width, 6 inches

THIS portrait shows the bust of a young man wearing a black doublet, above which is a white embroidered collar. At the left is seen an inkstand with some paper bearing the date 1560.

Collection of M. Konigswarter, Vienna, 1906.

No. 281

Early Italian School

XV Century

MADONNA AND CHILD

Panel. Height, 24½ inches; width, 19 inches

THE Virgin and Child are seen under a canopy, with a latticed window at the right and an open window at the left, through which one sees a summer landscape. A wheel-like halo floats above the heads of both Mother and Child. In front is a table, on which rests some fruit, and on the window-sill at the left is seen a glass containing some wine.

No. 282

Angiolo Allori, *called* Bronzino

1502–1572

PORTRAIT OF A YOUNG MAN

Panel. Height, 37½ inches; width, 29 inches

THE subject of this portrait is a young man, seen at half length, with a slight mustache, and seated in a green velvet chair. He wears a red doublet embroidered with gold, and in his right hand he holds a cameo of a woman's head. His left hand rests on a green-covered book with red edges, which lies on the table beside him.

Bought of Sulley & Co., London.

No. 283

Jacopo Robusti, *called* Tintoretto

1512–1594

THE ANNUNCIATION

Canvas. Height, 20 inches; width, 28½ inches

ON a terrace overlooking a garden the Virgin is seen at the right, kneeling at her devotions. On the left the angel appears, and the Virgin, startled by the apparition, turns and is about to rise to meet him. At the back are two arches and a trellis.

No. 284

Jacopo Palma, *called* Il Vecchio

1480–1528

SALVATOR MUNDI

Panel. Height, 15¼ inches; width, 13½ inches

THIS conception of the Saviour by the elder Palma shows him, at nearly half length, against a wide hanging with a patterned gold border having a narrow strip of blue on either side. His smoothly brushed hair is parted in the middle and falls to his shoulders, and he wears a short brown beard and slight mustache. He holds up his right hand in an attitude of blessing, while his left rests on a blue globe. He wears a blue mantle which is thrown back on the right to show the white under-lining. His under-robe is pink, cut low, with a wide gold-patterned band across the top. Three points of his halo are seen at the sides and above the forehead. The expression of the face is one of divine benignity.

Bought of Charles Sedelmeyer, Paris.
Illustrated in Sedelmeyer's Catalogue of Old Masters, 1901.
From the Pinacoteca Borromeo Monti, Milan, 1830.
Collection of Colonel Hankey, Beaulieu, Hastings.

No. 285

Antonio Canale, *called* Canaletto

1697–1768

VENICE

Canvas. Height, 31 inches; width, 47½ inches

IN this impressive work the artist has depicted the Venice of the eighteenth century. The canvas was probably painted about 1730 and presumably from a gondola, and he gives so truthful a rendition of the scene that he may be called the historian of the Venice of his time. Travellers who are familiar with Venice will recognize the truth of the scene, for the buildings and churches, the gondolas in the foreground and the group at the church door, and even the gondoliers themselves, are much the same as those of to-day. The charm of this canvas lies in its sense of joyous life, its cool colour, and the play of light on the palaces, domes, and towers. The point from which the scene is taken is near the entrance to the Grand Canal, showing the Dogana with its group of boats and figures on the left.

Bought of Thomas Agnew & Sons, London.
Collection of Lady Northcote.

Illustrated

No. 285

VENICE

By

Canaletto

No. 286

Pietro Longhi

1702–1762

A DRAWING-ROOM ASSEMBLY

Canvas. Height, 28 inches; width, 36½ inches

THIS very interesting example of Italian "conversazioni" serves to illustrate Venetian life and manners. In a lofty room, divided by tall columns, eighteen men and women, handsomely costumed, are somewhat formally grouped, engaged in conversation, cards, or reading. All stop in their pursuits to look up, as though arrested instantaneously. The women wear evening gowns; the men, short clothes and perruques. Through the windows at the back, above the balustrade of the portico, one catches a glimpse of the trees in some distant garden. Altogether it forms a valuable record of old Venetian days.

Bought of Charles Sedelmeyer, Paris.
Collection of Sir Charles Eastlake, London.

No. 287

Francesco Guardi

1712–1793

VENICE

Panel, signed above the doorway at left. Height, 24½ inches; width, 31 inches

THIS portrayal of his beloved city shows Guardi in a most sympathetic mood; and while truthful, even literal, as his renderings generally are, it nevertheless suggests an atmosphere of poetry inseparable from the historic city. Across the foreground move the market-boats and the black-hooded gondolas with mysterious figures. Above and beyond rise the palaces and a walled-in convent with its tall campanile against the blue sky. Painting with a freer brush than his master Canaletto, and with more agreeable colour, Guardi renders Venetian life and architecture with more facility.

No. 288

Francesco Vinea

1846–

SCENE IN A CABARET

Canvas, signed. Height, 19 inches; width, 24½ inches

THE scene shows a group of cavaliers assembled in a cabaret where they are waiting for refreshment. In the foreground stands a youth in yellow hip-boots, a buff jerkin with blue silk sleeves and sash, and a wide lace collar. His long hair is topped by a gray felt hat the brim of which is upturned by a red rose. Behind him is seated a stout man clad in a dark suit with wide pink sash, lace collar, and big hat. They are intently regarding a young servant-maid seated at the right with a jug before a cask and smiling at the youths about her. An old man bends over her, and a gaily attired youth, seated on a jar, plays a mandolin in her honour.

No. 289

G. Mancini

Contemporary Italian School

THE STUDENT

Canvas, signed and dated 1892. Height, 23 inches; width, 15 inches

THE young subject is portrayed of life-size and at half length, his face, seen in profile, looking to the right. He holds in his right hand a book with a white cover, while from a strap over his shoulder hang a number of books. He wears a brown coat above which is a large soft white collar. His head is crowned with a mass of rumpled brown hair and his face wears a serious expression. Technically this is a very happy example of the young Italian painter who was formerly a protégé of Sargent.

Bought of the artist.

No. 290

A. Tamburini

Contemporary Italian Painter

MONK KNITTING

Canvas, signed. Height, 12 inches; width, 9½ inches

SITTING in a high-backed chair at a table, a monk, in his long brown robe, is seen knitting a white stocking. A rosary hangs from his waist. He is intent upon his work, and his pose and expression are natural.

BIOGRAPHY

BIOGRAPHY

ALVAREZ, Don Luis — *Modern Spanish School*

Born in Spain, 1841; died 1901. He studied under Raimundo de Madrazo. In 1857 he went to Rome and, returning home later, became Director of the Museum of the Prado, Madrid. He obtained medals at Madrid in 1862 and 1864, and at Munich, Berlin and Paris in 1890. Many of his works are in private collections in America.

No. 262

AMBERGER, Christopher — *German School*

Born in Amberg or Nuremberg about 1490; died in Augsburg in 1563. Portrait painter. He was perhaps the pupil of Hans Burgkmair, and one of the best German masters of the sixteenth century.

No. 246

BENLLIURE, José y Gil — *Spanish School*

This modern Spanish artist was born at Canamelas in 1855. He went to Rome, where he became the pupil of Francisco Domingo. He has received many honours in his native country, and has also exhibited his work in Paris, London and other capitals.

No. 261

BONINGTON, Richard Parkes — *English School*

Born at Arnold, a village near Nottingham, 1801; died at London in 1828. His grandfather, and afterward his father, was governor of the jail of Northampton, but after a stay in Calais the father set up as a portrait painter in Paris. At the age of fifteen the son was a student at the Louvre under Baron Gros. In 1822 he went to Italy. Returning to Paris, Bonington's genius displayed itself in landscape painting and he rapidly rose to eminence. He became a victim of pulmonary consumption, from which he died, in his twenty-seventh year, cutting short a brilliant career.

Nos. 25, 61

BOTH, Jan (called The Italian) — *Dutch School*

Born at Utrecht about 1610, he died there in 1652. With his brother Andreas, he learned the elements of painting from their father, a glass painter, and were apprenticed by him to Abraham Bloemaert. The brothers travelled in France and Italy. At Rome, Jan imitated the style of Claude Lorrain and painted some excellent landscapes. After his brother was accidentally drowned at Venice in 1650, Jan Both returned to Utrecht and died there of grief.

No. 171

BOUCHER, François — *French School*

Born in Paris, in 1703, he died there in 1770. Mostly self-taught, he obtained the first prize at the Academy in 1723; he visited Rome with Vanloo and returned to Paris in 1731; was received in the Academy in 1734, becoming a professor three years later. He was made Director in 1765, and appointed First Painter to the King after Carle Vanloo's death. Boucher painted mythological, pastoral and decorative subjects. Among his most famous works, owned in America, are the "Four Seasons," which represent his talent under various aspects, and are of his best period.

Nos. 91, 92, 93, 94

BRAKENBURG, Richard van — *Dutch School*

Born at Haarlem in 1650, he died there in 1702. He was a pupil of Mommers and of Adrian van Ostade. His pictures present scenes of convivial life in the manner of Jan Steen, but are rarely met with. Having painted the life of the cabarets, he gave himself up to drink and died of its effects.

No. 205

BREKELENKAMP, Quirin Gerretz van — *Dutch School*

Born in 1620 at Zwammerdam, near Leyden, he died at Leyden 1668. This genre painter was probably a pupil of Gerard Douw. He became master of the guild at Leyden in 1648. There, in the birthplace of Rembrandt, he worked contemporaneously with Metsu, Frans Mieris, and Jan Steen. He painted solid, strong and naïve figures, generally selected from humble town life, in warm and harmonious but subdued colours.

Nos. 190, 203

BRONZINO, Angiolo Allori — *Italian School*

Born in 1502 at Monticelli, near Florence, he died at Florence in 1572. Acquiring the rudiments of his art from an obscure painter, he then studied with Raffaellino del Garbo and, subsequently, with Jacopo da Pontormo, whom he assisted; he was a great admirer of Michelangelo, by whom he was much influenced. He was both poet and painter, and became a member of the Florentine Academy. He was most esteemed as a portrait painter, in which capacity he was employed by the Grand Duke Cosmo I. Many of Bronzino's portraits of the Medici family are preserved in the Uffizi and other galleries at Florence.

Nos. 278, 280, 282

BRUYN, Bartholomeus de — *German School*

Born in Cologne in 1493, this artist passed most of his life and died there between 1553 and 1557. He had two sons, both of whom became painters. His work shows that he was influenced by the Dutch painters. He painted numerous portraits, and also received an order for an altar picture for the church of St. Victor, which occupied him for several years.

Nos. 188, 189

CANALETTO, Antonio — *Venetian School*

Antonio Canale (commonly called "Canaletto") was born at Venice in 1697; he died in 1768. He was the pupil of his father, Bernardo Canale, who was a scene painter, and Antonio practised this kind of painting for several years. While still young he gave it up

and went to Rome, where he devoted himself to architectural views and ancient ruins. He was accompanied by his nephew and pupil, Bernardo Bellotto, who originally was called "Il Canaletto," but which title was later transferred to his uncle and master. Canale painted chiefly views of Venice, in which he shared honours with his pupil, Guardi. Tiepolo occasionally painted the figures in his pictures. He visited London in 1746, which explains the large number of his works in English collections.

No. 285

CARREÑO DE MIRANDA, JUAN *Spanish School*

Born in Aviles in 1614, he died in Madrid in 1685. He studied in Madrid under Las Cuevas, and improved himself by studying the work of Velasquez and Van Dyck. He was employed by Philip IV on fresco work for the decoration of his palaces, also produced a number of pictures for churches. He was made Court Painter under Charles II.

Nos. 258, 259

CHAMPAGNE, PHILIPPE DE *French School*

Although born in Brussels, this artist is generally considered as of the French School, since he went to Paris at nineteen years of age and entered the studio of L'Allemand, where he soon won great success. In 1627 he returned to Brussels, but was recalled by Marie de Médicis, and made Court Painter. In Paris he painted numerous pictures for churches and royal residences, being particularly employed in the palace of Cardinal Richelieu. As a portrait painter he held high rank. He died in 1674.

No. 115

CHARDIN, JEAN BAPTISTE SIMON *French School*

The son of an upholsterer, he was born in 1699 at Paris, and died there in 1779. Pupil of Pierre Jacques Cazes and later of Noël Coypel, he painted still life, interiors, and portraits. Uninfluenced by his predecessors and contemporaries, he took the line of frank realism, which was always controlled by taste and refinement. In 1728 Chardin was elected to the French Academy, his talent being speedily recognized when he was but twenty-nine years old.

No. 90

CHARLEMONT, ÉDOUARD *Modern Austrian School*

Born at Znaim, Moravia, in 1848, this genre and portrait painter was a pupil of the Vienna Academy under Engerth, then of Hans Makart. Later he took up his residence in Paris.

No. 244

CLOUET, JEAN *Flemish School*

Born in Brussels in 1485, he died in Paris in 1541. He left Brussels when a young man and went to Tours, where his illustrious son was born. Later he settled in Paris, where, in 1518, he became both painter and valet-de-chambre to Francis I. He tried in vain to secure naturalization in France, but this was denied him, being later granted to his son.

No. 82

CLOUET, François or Jehannet *French School*

This son of the Flemish master, who took his father's surname, was born at Tours in 1516, and died at Paris in 1572. When about thirty, on the death of his father, he became official painter and valet-de-chambre to Francis I, which office he held for a number of years, attending Francis I on his death-bed in 1547. He also served Henry II and Diana of Poitiers, and attended Henry on his death-bed in 1559. He even further served as valet-de-chambre under Charles IX. He was a skilful portraitist, his work being marked by realism with precise drawing and close attention to details, which show his Flemish origin.

No. 85

COELLO, Alonzo Sanchez *Spanish School*

This Spanish portrait and historical painter was born in Valencia in 1513 and died in 1590. He worked with Antonio Moro until he succeeded him as Court Painter to Philip II, and painted numerous portraits of the king and members of the court. Many of his works were lost in the fire of the Prado and the Alcazar. His portraits are always vital records of the personality of his sitters and good in colour, but at times his work suffers from over-elaboration of detail.

Nos. 252, 253, 255, 257

CONSTABLE, John, R.A. *English School*

Born at East Bergholt in 1776, he died in London in 1837. He was the son of a well-to-do miller, whose business he at first followed, spending his leisure hours copying pictures or drawings of Girtin. At twenty-four he entered the Royal Academy as a student, exhibiting his first picture two years later. His progress was slow until 1819, when he exhibited his "View on the River Stour," which attracted attention and procured his admission to the Royal Academy as an Associate. From this period his reputation extended over Great Britain and to the Continent. Exhibiting at the Salon in Paris, he received a gold medal from the French king. Strong in his originality and with much refinement, he gave air and light to his landscapes. He was ahead of his time and his works did much to form the style of the Barbizon painters.

Nos. 33, 41

COQUES, Gonzales *Flemish School*

Born at Antwerp in 1618, he died in 1684. At an early age he became the pupil of Peter Brueghel the younger, and afterward studied under David Ryckaert the younger, whose daughter he married in 1643. Coques was received as a master of the Guild of Painters during 1640–41, and served twice as dean, first in 1665 and later in 1680. As he followed the style of Van Dyck, he was called the "little Van Dyck."

No. 178

COSWAY, Richard *English School*

Born in Devonshire in 1740, he died in London in 1821. Pupil of Thomas Hudson, he became an eminent miniature painter, and on his miniatures his fame chiefly rests. He painted many of the beauties of the day, among them Mrs. Fitzherbert. In 1769 he was

admitted to the Royal Academy School, and became an associate of the Royal Academy in 1770 and full member the following year.

Nos. 44, 80

COTES, Francis *English School*

Born in London in 1726, he died in 1770. Pupil of George Knapton, he was eminent as a portrait painter. He was a member of the Society of Artists and one of the original members of the Royal Academy, where he exhibited from 1760 to 1770. He was the first English artist to achieve fame as a crayon artist. Horace Walpole compared his work in this medium to that of Rosalba Carriere. His early death removed from the ranks of English painters a man of great promise. Some of his portraits rank with those of Gainsborough and Reynolds, and indeed several have been sold as the works of Reynolds.

No. 13

CRANACH, Lucas, the Elder *German School*

He was born at Cranach in 1472 and died at Weimar in 1553. His family name was Müller, but he was always known under the name of his birthplace. He established a studio at Wittenberg, which became the source of a great number of pictures and which was continued after his death by his son. He was Court Painter of Frederick the Wise, and was twice elected burgomaster of Wittenberg. He was also sent as ambassador to the Netherlands. He was a friend of Luther, whose portrait as well as that of his wife, Catherine de Bora, he painted. His precise drawing and naturalistic manner are strictly Germanic, but he is one of the most popular of the earlier German painters. The symbol of the winged dragon with crown and monogram which was used by the studio to mark its productions, is not always a guaranty that the picture was the work of the master himself.

No. 241

CRAYER, Gaspard de *Flemish School*

Born in Antwerp in 1582, this artist studied in Brussels, taking for his guidance the works of the ablest artists of his country. He was made a member of the Artists' Guild in 1607, and later was appointed Court Painter and was employed in decorating churches and public edifices. Notwithstanding his unbounded success, he removed to Ghent, where he still continued to receive commissions from all parts of the country. He worked unremittingly and in his time was ranked with Rubens and Van Dyck. He died in Ghent in 1669.

No. 229

CUYP, Albert *Dutch School*

Born at Dordrecht in 1620, he died there, 1691. This highly gifted painter was from early infancy associated with art. His father, Jacob Gerritz Cuyp, was an artist of talent both in portraiture and landscape, and was one of the founders of the Academy of Painting at Dort; it was from him that Albert received his first instructions, and in his early works may be traced the style of his father. The younger Cuyp was many-sided in his art, and his method varied during his long career. He painted still life, landscapes with figures of men and horses, all with an eye for fine perspective and atmospheric effects.

Nos. 141, 194, 235

DAUBIGNY, Charles François *French School*

Born at Paris in 1817, he died there in 1878. He was the son and pupil of the distinguished miniature painter of the French Restoration, Edmé François Daubigny. He visited Italy, and returning in 1836, studied under Paul Delaroche. Daubigny was, with Rousseau, Corot, and Jules Dupré, a lover of the banks of the Oise. On a boat arranged as a house and studio combined, he made long excursions on the Oise and Seine. A dweller in the open air, he rendered with freshness the tender colour which contact with nature alone made possible, and brought to landscape painting an unusual grace. Medals 1848, '53, '55, '57, '59, '67; Legion of Honour, 1859. Officer of the Legion of Honour, 1874. Diploma to the Memory of Deceased Artists, Exposition Universelle, 1878.

Nos. 123, 124

DE HOOGH, Pieter *Dutch School*

Born in Rotterdam in 1630, he died in Amsterdam about 1677. Little is known of this genre painter beyond the fact that he lived at Delft for some years, after which he settled in Amsterdam. De Hoogh formed himself after a study of Rembrandt and Karel Fabritius. One of the most original artists of the Dutch School, he painted domestic interiors and is considered one of the best painters of streaming sunlight and shadow. His figures are so posed as to support his colour scheme and aid the perspective.

Omitted from the collection.

DOMINGO, Francisco y Marques *Spanish School*

Born in Valencia in 1842. After studying at the Academy of Valencia, he received a pension from the city, which enabled him to go to Rome, and later to Paris, to complete his studies. His earlier work recalls the work of Fortuny. Received a medal in Paris in 1871. He has painted portraits and genre compositions.

No. 260

DROUAIS, François Hubert *French School*

Born at Paris in 1699, he died there in 1767. Portrait painter, he was son and pupil of Hubert Drouais, and continued his studies under Nonotte, Carle Vanloo, Natoire and Boucher. He was received in the French Academy in 1758 and later became Court Painter. His works show the influence of his masters, with the refinement in style and dainty touches of colour which specially characterize his work.

Nos. 106, 116, 122

ERNST, R. *German School*

Of German birth, this artist formerly had a studio in Munich, then later moved to Paris. No details of his life are obtainable.

No. 249

FLINCK, Govaert *Dutch School*

Born at Cleves in 1615, he died in Amsterdam, 1660. History and portrait painter, he was a pupil of Lambert Jacobsz, the eloquent Anabaptist preacher, at Leeuwarden. In 1636 he entered the studio of Rembrandt, under whom his talent developed so rapidly that after the

first year his pictures could scarcely be distinguished from those of his master. In 1645 he married the daughter of an important citizen of Amsterdam, which brought him important commissions. He enjoyed the favour of Elector William of Brandenburg, and of Prince Maurice of Nassau, for whom he executed many pictures.

Nos. 168, 212

FRAGONARD, Jean Honoré *French School*

Born at Grasse, France, in 1732, he died at Paris in 1806. He was a pupil of Chardin and François Boucher. He won the Prix de Rome in 1752. Going to Rome with his friend Hubert Robert, he was much influenced by the work of Tiepolo. Returning to Paris, he was made a member of the Academy in 1765. Decorative paintings with figures were his specialty, which he painted with great skill. On the death of Boucher he was accorded first place among painters. Some of his most famous works are owned in America.

Nos. 86, 112, 120

FYT, Jan *Flemish School*

Born at Antwerp in 1611, he died there in 1661. He first studied painting under Jan van den Berch and later with Frans Snyders. In 1629 he was admitted as master in the St. Luke's Guild of his native town, after which he visited France and Italy, staying some years before returning to his native country. Fyt became a member of the Romanists' Guild at Antwerp in 1650, and later succeeded to the deanship. His work unites mastery of colour with utmost care in details.

Nos. 182, 217

GAINSBOROUGH, Thomas, R.A. *English School*

Born at Sudbury, in 1727, he died in London in 1788. The son of a wool manufacturer, after a limited education, at fourteen he was apprenticed to a goldsmith in London, where he met Gravelot, an engraver. The latter instructed him in drawing and also gained for him admission to the St. Martin's Lane Academy as a student. After three years the young man executed a few landscapes. Returning to Sudbury in 1745, he married Mary Burr the following year, and after living in Ipswich for some years, moved to Bath, where his success as a portrait painter was most pronounced. During his fourteen years' stay in that city he contributed regularly to the Royal Academy exhibitions, which he continued until near the close of his life. On returning to London, the grace and elegance of his portraits soon brought him into competition with Sir Joshua Reynolds and with Wilson in landscape work.

Nos. 1, 2, 6, 8

GHIRLANDAJO, Domenico *Italian School*

He was born in Florence in 1449 and died in 1494. Four of the same family, but of unequal merit, have made the name illustrious among Italian artists. He was first apprenticed to a goldsmith, but when quite young won recognition for his portraits. Then he studied painting under Baldovinetti, and soon won renown for his frescoes. He was called to Rome by the Pope and worked in the decoration of the Sistine Chapel. Returning to

Florence, he decorated one of the chapels of Santa Maria Novella. He left some of his work unfinished, which was completed by his two brothers and by his pupils.

No. 270

GIOTTO, Pupil of — *Italian School*

Born in 1276, Giotto inaugurated the Renaissance and left an enormous following. Pupil of Cimabue, who recognized his marvellous aptitude, he became architect, painter and sculptor, but aside from his work at Assisi or Florence it is difficult to ascribe any altar picture such as the one in this collection to him. It was Giotto who first broke down the Byzantine tradition by his sincere observation of nature, by his constant searching of life, by representing gestures, attitudes and expression in accord with life, and by supplementing cold severity with warmth. Having pointed the way to his contemporaries, he found many followers. He died in Florence in 1337, leaving eight children, the oldest of whom, Francesco, became a painter.

No. 265

GOYA Y LUCIENTES, Francisco José — *Spanish School*

Born at Fuendetodos (Aragon), 1746, he died at Bordeaux in 1828. He studied first under José Luxan Martinez and afterward in Rome. In 1774 he returned to Spain and settled in Madrid, where he painted pictures of religious subjects and portraits. He found continual employment as a portraitist among the nobility, but his popularity was that of a satirist with the pencil. He may be called the Hogarth of Spain. He parodied religious pictures and painted priests in the form of asses and apes, and was never weary of making the friars ridiculous. He painted with dashing boldness, sometimes executing an entire piece with his palette knife, putting in the delicate touches with his thumb.

Nos. 250, 251

GREUZE, Jean Baptiste — *French School*

Born at Tournus in Burgundy in 1725, he died in Paris in 1805. Genre and portrait painter, he was a pupil at Lyons of Grandon, and in Paris of the Academy in 1755. His picture of the "Father Reading the Bible to his Children" was exhibited and greatly admired in the same year, at the close of which he was taken to Italy by the Abbé Goujenot. After his return he exhibited his "Accordée du Village," which excited the greatest enthusiasm. Angry at being received into the Academy as a genre, and not as a historical painter, Greuze retired to Anjou, whence he returned to exhibit pictures in his studio, which attracted all Paris. He amassed a large fortune, but lost it during the Revolution. Neglected by the public, which admired only the new school of David, Greuze passed his last years in misery and regret.

No. 89

GUARDI, Francesco — *Venetian School*

Born in 1712 at Venice, he died there in 1793. Pupil of Canaletto, he painted the same class of subjects as his master, and the works of the two are sometimes confounded, but those of Guardi are freer than Canaletto's. They are, however, spirited and lifelike,

showing countless figures, gondolas, etc., all of which show a freedom of execution, while his sharp touches of light and colour give sparkling effect.

Nos. 269, 287

HALS, Frans *Dutch School*

Born in Antwerp in 1580, whither his family had gone for a time, he died in Haarlem in 1666. When Frans was still a boy, his parents returned to Haarlem, where his brother Dirk was born. Pupil of Karl van Mander, his talent attracted much attention, but his extravagant habits and gay life soon brought him into financial difficulties. To increase his resources he opened a studio which brought him many pupils, among whom were Isaac van Ostade and Adrian Brouwer. In the beginning Hals was a portraitist of the Holland School, able in drawing and sure in vision and hand; later he enlarged his manner, becoming freer. During his last years he sought to catch the passing expression and fix it on his canvas by a rapid stroke of the brush. He delighted to catch such passing scenes of child life in the streets as the one of this collection. For a long time his works were neglected by collectors, but later came into recognition of their great merits.

No. 127

HALS, Dirk *Dutch School*

Born in Haarlem in 1599, he died in 1656. He was a pupil of his elder brother Frans, and also worked under Abraham Bloemaert. He painted animals, also interiors with figures, being especially successful with joyous gatherings of men and women gaily dressed and gathered at table. Toward the end of his life he adopted the manner of Palamedesz Stevaerts.

Nos. 137, 237

HEDA, Willem Claes *Dutch School*

Born at Haarlem in 1594, he died after 1678. A still-life painter of eminence, he was dean of the guild at Haarlem in 1631 and 1651. Occasionally he painted also historical subjects.

No. 228

HEUSCH, Jacob de *Dutch School*

Born in Utrecht, 1657, he died in Amsterdam in 1701. He was a pupil of his uncle, Willem de Heusch. He went to Italy, sojourning at Venice and Rome, where he came under the influence of Salvator Rosa. Later he went to Berlin, where he hoped to be made Court Painter, but in this he was disappointed and returned to Holland, where he practised his art. His landscapes are often in the manner of those of Poussin, who held great popularity at the time. Heusch, who was also an engraver, engraved many of his own pictures.

No. 143

HEYDEN, Jan van der *Dutch School*

Born at Gorinchem or Gorkum in 1637, he died in Amsterdam in 1712. Architecture and landscape painter, he was apprenticed at first to a glass painter, then studied architec-

ture. His views of buildings and street scenes show a feeling for the picturesque with warm transparent tones and accurate perspective. The figures were generally painted in by Adrian van de Velde, Eglon van der Neer, or Lingelbach. Heyden had a fine sense for linear and aërial work with a delicate minuteness of detail in his pictures. Occasionally he varied his practice by painting still life. He ranks among the first of those who represent exteriors of buildings.

No. 238

HOBBEMA, MEINDERT *Dutch School*

Born at Amsterdam in 1638, and later baptized at Koeverden, also said to have been his birthplace, he died there, in 1709. He probably studied under Jacob van Ruysdael, who was the witness at Hobbema's marriage to Eeltie Vinck in Amsterdam in 1668. His specialty was wooded landscapes, often with streaming sunlight and an occasional pool of water or mill, with human figures at times painted in by Lingelbach, Van de Velde or Berchem. Little known or appreciated in Holland, Hobbema died poor, like Rembrandt forty years before, and in the same street, The Roosegraft, Amsterdam. His works, however, are greatly valued now in all countries.

Nos. 132, 148

HODE, J. (or HODIUS) *Dutch School*

There is much uncertainty as to the identity of this Dutch painter of the XVI and XVII centuries. He is supposed to be the son of Hendrik Hodius, who was born at Amsterdam in 1597 and died there in 1658. Jodocus Hodius was a member of the Guild of Painters at The Hague in 1635. The several artists of this family name were both painters and engravers.

No. 165

HOGARTH, WILLIAM *English School*

Born at London in 1697, he died there in 1764. He was apprenticed at an early age to a silver-plate engraver, and when twenty-three years old set up in business on his own account. Among other works he engraved twelve plates for Butler's "Hudibras." He entered the school of Sir James Thornhill, Sergeant-painter to the King, whose daughter he married, in 1729. The work which first established his fame was the series of the "Harlot's Progress," which was immediately followed by the "Rake's Progress"; both are similar in scope and design to the "Marriage à la Mode" series in the National Gallery, London. The engravings made by Hogarth from these pictures brought him both money and fame.

Nos. 29, 66

HOLBEIN, SIGMUND *German School*

This younger brother of Hans Holbein the Elder was born in Augsburg between 1465 and 1470, where he began his studies. In 1509 he went to Switzerland, taking up his residence in Berne, where he acquired the right of citizenship. He died in Berne, where his will bequeathing all his property to his nephew Hans is preserved among the records of the city. He died about 1540.

Nos. 239, 240

HONDEKOETER, Melchior de *Dutch School*

This member of a noble family of Brabant was born at Utrecht in 1636 and died in Amsterdam in 1695. First studied under his father, then under his uncle, Jan Weenix, and became famous for his pictures of birds, fowl, game, etc., in which he stands unrivalled. He also painted a few marines.

No. 221

HONTHORST, Gerard van *Dutch School*

Born in Utrecht in 1590, he died in 1656. He was a pupil of Abraham Bloemaert. According to the custom of young painters at that time, he went to Italy, where he came under the influence of the naturalistic painter Caravaggio. Coming back in 1623, he stayed for some time in London, then went to The Hague, where he painted portraits and gained favour at court. In his best period, he painted genre pictures with figures of life size. His mastery of light and shade exerted a great influence on the Dutch School of painting, and on Rembrandt in particular. His various *Concerts* and joyous reunions of gay people, which have made his reputation, may be found in all European museums.

No. 142

HOPPNER, John, R.A. *English School*

Born in 1758 at Whitechapel, London, he died there in 1810. As a youth he was a chorister in the Royal Chapel, but in 1775 became a pupil of the Royal Academy. He became an associate of the Royal Academy in 1793 and a full member a few years later. Under the patronage of the Prince of Wales, he rose rapidly and became a fashionable portrait painter, finding a rival only in Lawrence. Basing his style on Sir Joshua Reynolds, nevertheless he still maintained an originality of his own, and was especially happy in his painting of women and children. The Prince, also the Duke and Duchess of York, were among his sitters.

Nos. 3, 7, 20, 24, 30, 38, 65, 70, 73

ISABEY, Louis Gabriel Eugène *French School*

Born in Paris in 1804, he died there in 1886. He was the son and pupil of J. B. Isabey, the celebrated miniaturist, and soon won recognition in his art through the powerful influence of his father. But he broke away from the classical school of his father and followed the banner of romanticism under Delacroix and Bonington. He painted landscapes, coast scenes and marines. In 1832, when less than thirty years of age, he was made Chevalier of the Legion of Honour, and later given the Officer's Cross. He produced a large number of pictures, and was very popular personally.

No. 103

JANSSENS VAN CEULEN, Cornelis *English School*

Born in London, this artist lived and worked there for more than fifty years, then went to Amsterdam, where he died in 1664. It is said the reason for his leaving England was that he was jealous of the renown of Van Dyck, an alien, as a portrait painter. From 1618 until 1643, or even later according to some writers, Janssens painted portraits in

London. After taking up his residence in Holland he gained many public commissions, and was very successful.

Nos. 56, 63

KEYSER, Theodore or Thomas de *Dutch School*

Born in Amsterdam in 1595, he died there in 1679. Little or nothing is known of the life of this great painter, who preceded Rembrandt by a dozen years, dying a year later than the great master. But there is no doubt that he exercised a great influence over his art. It is believed he was the pupil of Cornelis van der Voort. It is certain, however, that he painted in Amsterdam from 1619 to the end of his life in 1667, and some of his pictures that remain stamp him as one of Holland's greatest painters. His pictures are to be found in nearly all European galleries.

Nos. 144, 145, 184, 185

KNELLER, Sir Godfrey *English School*

Though born in Lubeck, Germany, Kneller spent most of his life in London, and died there in 1723, becoming the Court Painter of Charles II. Destined for a military career, he showed such artistic talent that his father sent him to Amsterdam, where he is said to have become a pupil of Rembrandt. This, however, is doubtful; but he did become a pupil of Ferdinand Bol, who had been a pupil of Rembrandt. At twenty-six he went to Rome, where he studied under Carlo Maratti. From Rome he went to Venice, where he gained great success as a portraitist. After two years in Italy, he returned to Germany but immediately set out for London, where he soon gained a position at court on equality with Lely. He soon became the fashion and all the great people sat to him. The king sent him to Paris to paint the portrait of Louis XIV. So numerous were his commissions that he generally painted only the head of his sitters, leaving the rest for his assistants to do.

No. 48

LARGILLIÈRE, Nicolas de *French School*

Born at Paris in 1656, he died there in 1746. Historical and portrait painter, he was a pupil of Antoine Goubeau at Antwerp, and at London of Lely. He was received into St. Luke's Guild in 1672, and went to England in 1674, where he remained four years. In 1678 he went to Paris and gained a great reputation as a portrait painter during the next six years, after which he returned to England, where he painted James II and his queen. He was made member of the Academy in 1686, professor in 1705, rector in 1722, and chancellor in 1743.

Nos. 95, 96, 100, 113, 121

LAWRENCE, Sir Thomas *English School*

Born in Bristol in 1769, this son of an innkeeper died in London in 1830. At an early age the boy won attention by his crayon portraits of the patrons of his father's house. At eighteen he went to London, where he came under the direction of Reynolds, and soon made his way by his portraits, becoming a member of the Academy at twenty-one. On the death of Reynolds, he received the appointment of Painter to the King, and was commis-

sioned to paint the King and Queen for the Emperor of China. In 1814 he made his first visit to the Continent, but was recalled to paint important commissions. In 1816 he went to Italy, where he painted Pope Pius VII, Cardinal Consalvi, and Canova. Returning to London, he was elected President of the Royal Academy, and in 1818 he was made a member of the American Academy.

Nos. 10, 17, 23, 31, 36, 40, 46

LEBRUN, Vigée-, Marie Louise Élisabeth *French School*

Born in Paris, 1755, she died in 1842. She was preëminently a painter of portraits, although she gave some attention to historical scenes and landscapes. It is recorded she left over 650 portraits, 200 landscapes and 15 historical pictures at her death. She was a member of the French Academy and also of those of St. Petersburg, Bologna, Copenhagen, Parma, Berlin and Geneva.

Nos. 102, 108, 119

LEDUCQ, Jan *Dutch School*

This landscapist was born at The Hague in 1636 and died there in 1693. He was a pupil of Paul Potter and Karl Dujardin, and, besides landscapes, painted animals and figures. Giving up painting, he became an officer in the service of the States General and died from a wound received in active service.

No. 222

LELOIR, Alexandre Louis *French School*

Born at Paris in 1843, he died in 1884. Genre painter, he was the son and pupil of J. B. Auguste Leloir. His composition is ingenious, his colouring agreeable, and his style decorative. He won medals in 1864, 1868, 1870 and 1878 and the Legion of Honour in 1876.

No. 104

LELY, Sir Peter (real name, Peter van der Faes) *English School*

Born at Soest in Westphalia, 1618, he died at London in 1680. Showing a passion for art, he was sent as a pupil to de Grebber in Haarlem, but on coming to England with William of Orange, son-in-law of Charles I, in 1641, he so closely studied the manner of Van Dyck, who had just died, that his earlier portraits often approach the great master's style. For thirty years he was the most popular portrait painter in England and amassed a large fortune. He was made Court Painter and knighted by Charles II.

Nos. 57, 77

LINNELL, Sir John *English School*

Born in 1792 at London, he died there in 1882. Landscape painter, he was a pupil of Benjamin West and John Varley.

No. 16

LIPPI, Filippo, the Younger (known as Filippino) *Florentine School*

Born at Florence about 1457, he died there in 1504. He was the son of Fra Filippo Lippi, after whose death Filippino became the pupil of Fra Diamante, who had been his father's

assistant; subsequently he entered the studio of Botticelli, whose influence is often observable. The young man also studied the works in frescoes of Masolino and Masaccio, as his father had done before him. In 1484 Filippino was commissioned to complete a series of frescoes which Masaccio had left unfinished at his death nearly sixty years before; this work was nobly fulfilled and the young artist's reputation was established.

No. 267

LONGHI, Pietro *Venetian School*

Born at Venice in 1702, he died there in 1762. He first studied in the then celebrated school of Antonio Balestra at Bologna, and later became the pupil of Giuseppe Crespi in the same city. Longhi finally settled in the place of his birth.

No. 286

LUCAS, Seymour *English School*

This contemporary English painter was born in 1851. His work has long been popular in Great Britain.

Nos. 68, 69

LUINI, Bernardino *Lombard School*

Born at Luino between 1475 and 1480, he died in Milan after 1533. He is supposed to have been the pupil of Leonardo da Vinci, whose manner he so closely imitated that many of his pictures pass for the work of this master, though they lack the depth and finish of da Vinci. Luini is justly celebrated for composition and expression with pleasing colour. It is singular that we should remain almost ignorant of the biography of a man who deserves so high a place in art and who has left so many noble works.

No. 276

MADRAZO, Raimundo de *Spanish School*

Born at Rome in 1841. He was a pupil of his father, Federico de Madrazo, who was painter to the court of Spain and curator of the Madrid Gallery. Raimundo, the brother-in-law of Fortuny, also became a student in Paris at the École des Beaux-Arts, under Léon Cogniet. He won medals in 1878, 1889, Exposition Universelle, Legion of Honour, 1878, Officer, 1889. He visited America in 1896, where he painted a number of portraits.

No. 263

MAES, Nicolas *Dutch School*

Born at Dordrecht in 1632, he died at Amsterdam in 1693. He was a pupil of Rembrandt, and distinguished from most of the Dutch genre painters by his richer colouring. In the later years of his life he seems to have become chiefly a portrait painter. The Amsterdam and Berlin Galleries, the Uffizi, and the Van der Hoop Collections have each one of his pictures, while the National Gallery in London possesses five examples and the Metropolitan Museum four. Others are in private collections. Smith mentions only forty-five of his works in all.

Nos. 134, 149, 173, 211

MAINARDI, Sebastiano *Italian School*

Born in San Gemignano in 1482, he died in Florence in 1515. He was a friend and pupil of Ghirlandajo, and executed almost all the frescoes at Florence for which his master had been commissioned, for which assistance Ghirlandajo recompensed him by giving him his sister in marriage. His fame rests mainly on his fresco work, much of which has been lost.

No. 274

MANCINI, G. *Italian School*

This contemporary Italian painter was born in Naples, his father being a well known marine artist there. He won the friendship of Sargent, through whose efforts an exhibition of his pictures was held in New York about 1890, when this work was purchased.

No. 289

MEMLING, Hans *Flemish School*

Born about 1430 at Mayence, he settled in Bruges about 1467, where he died in 1494. He used the technical methods perfected by the Van Eycks, while his works afford presumptive evidence of his affiliation with Rogier van der Weyden, whom he doubtless studied if not directly as a pupil. As a religious painter Memling ranks above his contemporaries, showing a certain ideal strain that elevates his work, and a serene cheerfulness. He avoided a too realistic representation of grief and pain or any undignified expressions of purity and resignation. His infant Christ is no longer the awkward being of earlier Flemish art.

No. 196

METSU, Gabriel *Dutch School*

Born at Leyden in 1630, he died at Amsterdam in 1667. He had the advantage of Gerard Douw's tuition, and as early as 1664 became a member of the Leyden Guild of Painters. Removing to Amsterdam in 1650, he fell under the influence of Rembrandt. He unquestionably formed his style from the study of works by such distinguished men as Gerard Douw, Frans van Mieris, Terburg, Jan Steen and Rembrandt, who are all superior to him in invention and the delineation of character. However, Metsu gained a grace of expression and elegance in demeanour which left him without a rival in the Dutch School.

Nos. 150, 151

MIEREVELT, Michiel Jansz van *Dutch School*

Born in 1567 at Delft, he died there in 1641. He studied engraving with Jan Weenix and painting under Antony van Blockland. He painted many portraits of the princes of the house of Nassau, and nearly all the celebrities and rich merchants of his day sat to him, but unfortunately the identities of many of these sitters have been lost.

Nos. 160, 166, 167

MIERIS, Frans van *Dutch School*

Born in Delft in 1635, this son of a lapidary was one of 23 children and died at Leyden in 1681. He entered the studio of Gerard Douw, who called him the prince of all his

pupils. Later he studied with Abraham Tempel. In his pictures of interiors with figures he loved to represent silks, satins, plate and jewels, which he painted with rare skill, winning renown in his lifetime. He left two sons, Jan and Willem, both pupils of their father, but not his equal in skill.

Nos. 204, 233

MIGNARD, Pierre *French School*

Born in 1610 at Troyes, he died in Paris in 1695. He was a portrait and allegory painter, and spent several years at Fontainebleau, where the works of Primaticcio inspired him with the desire to visit Italy. He went to Italy, where he remained for twenty-two years; on his return he went to Avignon and was visited there by Louis XIV, when he painted so good a portrait of the king that he was called to Paris by royal command and there received all the honours of a court painter, and upon the death of Lebrun became director of the Academy.

Nos. 87, 88, 99, 101

MOREELSE, Paulus *Dutch School*

Born at Utrecht in 1571, he died there in 1638. He was a portrait painter, pupil of Mierevelt at Delft. After finishing his studies in Rome in 1596, he became a master of the Utrecht Guild. His style is noteworthy, as he is one of the forerunners of Rembrandt. He was a member of the Council and City Treasury. He painted chiefly portraits with a few historical pictures.

Nos. 152, 154, 155

MORLAND, George *English School*

Born at London in 1763, he died there in 1804. He was the son of Henry Robert Morland, a portrait-crayon artist and an engraver in mezzotint. He married the sister of James Ward, R.A., who was afterward united to Maria Morland, the painter's sister. Morland exhibited altogether, at the Royal Academy, between 1779 and 1804, thirty-six pictures. The first is called in the catalogue, "A Drawing with a Poker." The last, in 1804, is termed, "A Landscape with Hounds in Full Chase." "The Inside of a Stable," exhibited at the Royal Academy in 1791, was presented to the National Gallery in 1877.

Nos. 15, 32, 42, 43, 78

MORO (or Mor), Antonio *Dutch School*

Born at Utrecht about 1512, he died in Antwerp between 1576 and 1578. He was a portrait painter, pupil of Jan Scorel, and later became a member of the St. Luke's Guild in his native town. He visited Italy, and after his return (1549) Cardinal Granvelle recommended him to Charles V, who sent him as a portrait painter to Madrid, Lisbon and England. Later he entered the service of Philip II, whom he accompanied to Madrid. His portraits are remarkable for their truth and feeling, as well as for their masterly drawing, careful execution, and admirable colouring. He is sometimes called Sir Antonio Moro, though it is not known when or where he was knighted.

Nos. 128, 129, 164, 169

NATTIER, Jean Marc *French School*

Born at Paris in 1685, he died there in 1766. He was a history and portrait painter, and son and pupil of Marc Nattier. He won the first prize of the Academy in 1700, then travelled in Holland and Russia and was employed to copy the Rubens pictures in the Luxembourg to be engraved. He became a member of the French Academy in 1718, an adjunct professor in 1746, and professor in 1752. In 1715 he painted, at Amsterdam, Peter the Great, his wife Catherine I, and many of his courtiers; also a picture of the Battle of Pultowa, for the Czar.

Nos. 109, 111, 114

NETSCHER, Caspar *Dutch School*

Born at Heidelberg in 1639, he died at The Hague in 1684. He was one of the chief painters of Dutch "high life." His mother, after seeing her two older children die of hunger, escaped with Caspar through the investing lines of Heidelberg, the besieged town, to Arnheim. Netscher studied under Koster in the latter town, together with Terburg and Deventer. In 1659 he started on a tour to Italy, but at Bordeaux fell in love with a girl from Liège, married and settled there; he soon returned to Holland and rapidly acquired fame as a portrait painter. His sons Theodor and Constantine were both painters.

Nos. 156, 157

OPIE, John *English School*

Born in the village of St. Agnes, near Truro, Cornwall, in 1761, he died in 1807 in London, where he was taken by Dr. Wolcott ("Peter Pindar") when nineteen years old. Through this patron's influence John Opie soon acquired fame as a portrait painter and became known as the "Cornish Wonder" and realized a moderate fortune. He then turned to historical painting and first exhibited his work in 1787, which secured his election as an Associate Member of the Royal Academy. A year later he was made a full Academician. In 1805 he became a professor of painting in the Royal Academy, but delivered only four lectures before his death.

No. 14

OSTADE, Adrian van *Dutch School*

Born at Haarlem in 1610, he died there in 1685. He was a pupil of Frans Hals. His second wife was the daughter of Jan van Goyen. An inimitable painter of rustic scenes and an excellent etcher, he had many pupils, one of whom was his brother Isaac, another being the famous Jan Steen. His early paintings are coolest in tone, while those of his middle period are warmer or golden, showing gradually the influence of Rembrandt.

Nos. 175, 176, 195, 234

OSTADE, Isaac van *Dutch School*

Born at Haarlem in 1621, he died there in 1649. He was the brother and pupil of Adrian, whom he imitated in many ways, while he adopted a little different class of subjects, representing travellers halting at inns, village scenes with animated figures, etc. Isaac van Ostade, it may be said, made the most of his short career and his pictures are eagerly sought by collectors. He painted out-of-door scenes and was wont to introduce white horses

to serve as a mass of light against his brownish background, probably due to his study of Rembrandt's works. His best works were executed from 1644 to 1649.

No. 232

PALMA, Jacopo (called Palma il Vecchio) *Italian School*

Born near Bergamo about 1480, he died in Venice in 1528. The facts of his life are lost in obscurity, but it is known that he worked in Venice, where he produced altar pictures and smaller pictures of Madonnas and Saints. He left at his death 46 pictures in his studio, many in an uncompleted state, which were finished by his pupils. He never signed or dated any of his pictures. He was called Il Vecchio, the elder, to distinguish him from his grandnephew, also a painter.

No. 284

PATER, Jean Baptiste Josef *French School*

Born in Valenciennes in 1696, he died in Paris in 1736. This painter of *fêtes galantes* was the son of a wood carver, who first instructed him in the principles of art, then took him when quite a young man to Paris, where he became the pupil of his fellow-townsman, Watteau, who imbued him with his own ideas. He was of delicate health and lived a very secluded life, rarely going out of the studio, but working with the utmost diligence from a haunting fear of poverty. Through his constant toil, his health gave way and he died at forty-one, before he could enjoy his prosperity. In his choice of subjects and in composition he followed Watteau.

Nos. 97, 118

POURBUS, Frans, the Younger *Flemish School*

Born in Antwerp in 1569, he died in Paris in 1622. Historical and portrait painter, he was the son and pupil of Frans Pourbus the elder, though doubtless studied, after his father died, under other painters. He became a free master of the Guild of St. Luke at the age of twenty-one. After 1600 he resided in Brussels, from where he went to Italy and was Court Painter to Vincenza I at Mantua. From 1610 this painter flourished at the court of Henry IV of France, when he painted various portraits of that monarch and his queen, Marie de Médicis. His portraits and historical pictures are superior to the works of his father.

Nos. 126, 170, 172

POURBUS, Frans, the Elder *Flemish School*

This Flemish painter was born in Bruges in 1545, and died in Antwerp in 1581. He was the son and pupil of Pieter Pourbus, a painter, then of Frans Floris at Antwerp. In turn he was the instructor of his son, to whom, as a portrait painter, he was inferior.

Nos. 138, 139

RAEBURN, Sir Henry *English School*

Born at Stockbridge, near Edinburgh, in 1756, and died near there in 1823. While apprenticed to a goldsmith in Edinburgh, he tried miniature, then portrait painting. A fortunate marriage enabled him to visit (1778) London and Italy. On his return in

1780, he set up as a portrait painter in Edinburgh. He soon won high rank in his art, and was elected, in 1812, President of the Society of Artists in Scotland, and in 1822 was knighted, and the next year was appointed His Majesty's limner for Scotland. Nine of his portraits are in the National Gallery, Edinburgh, and two in the Lenox Gallery of the New York Public Library.

Nos. 4, 12

RAFFAELLINO DA COLLE *Italian School*

This Italian painter was born at Colle about 1490 and died in 1530. He was a pupil first of Raphael and then of Giulio Romano, with whom he collaborated in fresco decorations. He strove to imitate the manner of Raphael. His style is pure and his drawing very able. He worked for some time on the decorations of the Vatican.

No. 277

RAVESTEYN, Jan van *Dutch School*

Born at The Hague, *circa* 1572, and died there in 1657. He was appointed to the Painters' Guild of St. Luke in his native town in 1598. His special work appears to have been portraits, and he takes a high rank in this department of his art in Holland.

Nos. 133, 218

REYNOLDS, Sir Joshua *English School*

Born near Plymouth in 1723, and died in 1792 at London. He was apprenticed to Thomas Hudson in London about 1740, and travelled in Italy in 1749–50. He settled in London and was elected President of the Royal Academy at the time of its foundation in 1768. He was the greatest portrait painter in English art in general estimation, although of late years his fame has been challenged by that of Raeburn. For forty years he was the leading figure in the art and social life of London, and painted portraits of all the leading personages of his time. He received the degree of D.C.L. from Oxford in 1773 and the same year was elected mayor of his native town of Plympton.

Nos. 19, 35, 54, 58, 62, 64, 76, 79

ROBUSTI, Jacopo (called Tintoretto) *Italian School*

This artist, called Tintoretto, "the little dyer," on account of his father's trade, was born in Venice in 1512 and died there in 1594. He began his study under Titian, but was soon dismissed because of the jealousy of the master for the pupil, so he became his own instructor by copying the drawings of the antique which he found in the museums and studying the work of Michelangelo, and soon his work was recognized. He was a man of impetuous temperament and hardly understood in his time, but afterward came to be accepted as the genius of the Italian School. He painted altar pictures, portraits and decorations with equal facility.

Nos. 271, 283

ROMNEY, George *English School*

Born in 1734 at Beckside, Lancashire, he died at Kendal in 1802. He was apprenticed at the age of nineteen to Christopher Steele, an itinerant portrait painter of Kendal.

Romney is generally ranked third among the painters who may be said to have founded the English School of portrait painting. After some desultory teaching he settled in London in 1762, and the following year exhibited and won a prize for his work entitled "Death of General Wolfe." He visited France in 1764 and by 1773 had saved enough to make a visit to Rome, where he remained two years, after which he returned to London, and from that time his popularity as a portrait painter became so great that "all the town" flocked to his studio. He first met Lady Hamilton in 1782–83, whom he painted in a variety of poses and costumes. She was then known as Mrs. Hart, and their friendship lasted to the end of Romney's life. His portraits have a special charm and subtle beauty of colour, which place him among the greatest English portrait painters of the eighteenth century.

Nos. 5, 11, 18, 21, 27, 28, 37, 39, 45, 51, 55

ROSLIN, Alexander *French School*

Although born at Malmoe, Sweden, in 1718, this painter gained his education in Paris and worked there as a portrait painter. He became a member of the Academy in 1753. In 1765 he won a prize in competition with Greuze as a portrait painter. He married Mlle. Giroust, a French artist, and after her death he returned to Sweden. Later he went to Russia, where he painted portraits. He died in 1793.

No. 107

ROSSI, Francesco dei (called Il Salviati) *Italian School*

Born in Florence in 1510, this artist died there in 1563. He was a pupil of Andrea del Sarto and later of Bandinelli, and a friend of Vasari, with whom he worked in Rome, where he had the protection of Cardinal Salviati, from whom he derived his name. From Rome he went to Venice, where he produced a number of pictures for public and private palaces. Of roving nature, he never remained long in one place, and was soon found working in France, where the patronage of Francis I had drawn many of the ablest artists of Italy. After a time he returned to Italy and died in Florence.

No. 273

RUBENS, Peter Paul *Flemish School*

Born in 1577 at Siegen in Westphalia, he died in 1640. His father was one of the magistrates of Antwerp. Entering the studio of Adam van Voort, he remained there four years, then spent four years in the studio of Otto van Veen. He was admitted to the Guild of Painters in 1598. Two years later he went to Venice, where he studied the works of Titian and Veronese. For eight years he was in the service of the Duke of Mantua, then in 1603 he was sent on a mission to Spain. Returning home in 1608, he was made Court Painter to the Archduke Albert, Governor of the Netherlands. In 1620 he visited Paris at the invitation of Marie de Médicis. In 1628 he was sent on a mission to Philip IV of Spain, and the following year to Charles I of England. Here he was knighted and given a degree by Cambridge. He is buried in the church of St. Jacques in Antwerp. The pictures ascribed to Rubens are numerous, some being painted after the master's sketches by his pupils, of whom the most noted were Van Dyck, Jordaens and Snyders.

Nos. 179, 192

RUYSDAEL, Jacob van *Dutch School*

Born at Haarlem in 1628, he died there in 1682. Son and pupil of Isaac van Ruysdael, probably also pupil of his uncle Salomon van Ruysdael. In 1648 he joined the Guild of St. Luke, at Haarlem, and in 1659 obtained the rights of citizenship at Amsterdam. He was little appreciated by his contemporaries, and gained but a scant maintenance by his art, but is now ranked among the greatest of the Dutch landscape painters. His pictures, comprising well chosen forest rapids, cascades, shore and mountain scenery, are strong and poetical. The figures introduced in his landscapes are by Berchem, Van de Velde, Wouvermans, Lingelbach, and Eglon van der Neer. Ruysdael was also an admirable etcher.

No. 153

RUYSDAEL, Salomon van *Dutch School*

This painter, the uncle of Jacob Ruysdael, was born in Haarlem in 1615 and died there in 1670. He was the pupil of Jan van Goyen and spent most of his life in the city of his birth. His art resembles closely that of Van Goyen, but is more vigorous in colour. He painted sylvan landscapes, giving much attention to the accessories.

Nos. 140, 223

SCHALCKEN, Godfried *Dutch School*

Born at Dordrecht in 1643, he died at The Hague in 1706. This genre painter was a pupil of Samuel van Hoogstraaten and Gerard Douw. He visited England, where he executed many small portraits, among them that of William III, with much success. Occasionally he painted historical pictures, but his best works are genre and cabinet pictures, illumined by artificial (usually candle) light.

Nos. 208, 209

SCHREYER, Adolphe *German School*

He was born at Frankfort-on-the-Main in 1828, and died in 1899. He studied at the Stadel Institute, Frankfort, then in Stuttgart, Munich and Dusseldorf. In 1848 he travelled with Prince Thurn through Hungary, Wallachia and southern Russia, then accompanied the Austrians in 1854 down the Danubian Principalities. In 1861 he visited Algiers and resided in Paris until 1870, when he retired to Germany near Frankfort.

No. 247

SHAYER, William J. *English School*

He was born at Southampton in 1788, and died in Shirley, near Southampton, in 1879. From 1824, which is the date of the foundation of the Society of British Artists, to 1873, William Shayer was a constant and most prolific contributor to their exhibitions, sending frequently seven or eight, and occasionally twelve works a year. He was elected a member in 1862. His works mostly represent landscape scenes of sport, as shown by those in this collection.

Nos. 49, 50, 74

SHEE, Sir Martin Archer *English School*

Born in Dublin in 1769, he died in Brighton in 1850. He began his studies in Dublin, but went to London when nineteen and entered the Academy schools. He won recognition by

his portraits of actors and soon found his services in demand among the prominent people of the day. He was also a writer and produced several books on art, also a tragedy and a novel. On the death of Lawrence, in 1830, he became the President of the Royal Academy, which he held for twenty years.

No. 47

SICIOLANTE DA SERMONETA, Girolamo da *Italian School*

This artist, who was often called Girolamo da Sermoneta, was born at Sermoneta in 1504, and died in 1550. He was a pupil of Leonardo da Pistoia and of Perino del Vago, whom he assisted in the Castle of St. Angelo. He was employed by Pope Gregory XIII in the decoration of the Sala Regia in the Vatican. He also painted frescoes in various Roman churches. His work is marked by good composition, richness of invention and great finish.

No. 266

SINGLETON, Henry *English School*

An English historical painter, who was born in London in 1766, and died at an unknown date. He was a pupil of his uncle, William Singleton, miniature painter. Henry Singleton became a student of the Royal Academy and gained the gold medal in 1788, his subject being "Alexander's Feast." He painted portraits and history, besides being largely employed as a book illustrator.

Nos. 59, 60

SLINGELANDT, Pieter van *Dutch School*

Born at Leyden in 1640, he died there in 1691. He was a pupil of Gerard Douw and devoted himself, aside from a few portraits, chiefly to genre subjects, interiors and homely scenes in the style of de Hoogh, with peasants as his models.

No. 214

SNYDERS, Frans *Flemish School*

Born at Antwerp in 1579, he died there in 1657. He studied under Peter Brueghel, then under Van Balen, and became the friend and associate of Rubens and Jordaens; also of Van Dyck, who painted his portrait several times. Snyders began by painting dead game, fish, fruit and vegetables in the establishment of his parents, who conducted an eating-house. He was enrolled in the Guild of St. Luke, at Antwerp, in 1602, and paid a visit to Italy; returning to his native town some years later, he enlarged the scope of his art and introduced human figures. He executed animals in the landscapes of Rubens, while the latter painted figures in the works of Snyders. Philip V of Spain gave him large commissions.

Nos. 183, 216

SPINELLI, Luca (usually called Spinello Aretino) *Florentine School*

Born in 1332 at Arezzo, he died in 1410. His grandfather was a goldsmith, like one of Spinello's uncles, from whom he inherited the taste for drawing. He was apprenticed in his twentieth year to Jacopo del Casentino, while that painter was at work in Arezzo. Spinello painted many altarpieces and a series of church frescoes, some of which are still in good preservation.

No. 268

STARK, James *English School*

Born at Norwich in 1794, he died at London in 1859. He was for three years a pupil of "Old Crome," then went to London and exhibited his first picture at the Royal Academy in 1817. Returning to Norwich, he took a prominent part in the exhibitions there. He contributed to the Royal Academy and the British Institution, where in 1818 he won a prize. In 1821 he removed to Yarmouth, but soon returned to Norwich, and in 1827 published his "Scenery of the Rivers of Norfolk." He then removed to London. His masterpiece, "The Valley of the Yare," is in the National Gallery.

No. 34

STEEN, Jan *Dutch School*

This popular Dutch artist was born at Leyden in 1626 and died in that city in 1679. He was the son of a brewer and, in consequence, rich. He studied under Jan van Goyen at The Hague, then with Adrian van Ostade. He married the daughter of Van Goyen. He worked diligently at his profession and left more than five hundred pictures, yet died poor. In 1672 he opened a tavern, where he found many of the subjects for his pictures.

Nos. 177, 201

STEVAERTS, Anthonie Palamedesz *Dutch School*

Born in Delft in 1601, this artist was a son of a gem engraver and died there in 1673. He painted portraits, conversations and genres, and was successful in rendering groups of figures in interiors at table or engaged with musical instruments. He was made a member of the Guild of St. Luke in 1621, and later filled the important position of dean of that body.

Nos. 200, 220

STORCK, Abraham *Dutch School*

Born in Amsterdam about 1615, Storck died in that city in 1710. He formed his style on that of Bakhuysen, painting scenes on the rivers about Amsterdam, with shipping and small figures. His boats and figures were always well drawn. He often painted the figures in the landscapes of Hobbema.

No. 213

STRETES, Guillem *English School*

Little is known of this English painter of the sixteenth century, other than that he was Court Painter to King Edward VI in 1551. His work indicates that he came under the influence of Holbein, who had been settled in England since 1532. Besides his oil portraits, Stretes painted miniatures on ivory.

No. 9

STRIGEL, Bernhard *German School*

Born at Memmingen in 1461, he died there about 1528. He was a historical and portrait painter. Little is known of his biography, as he is only mentioned in early documents as living in Memmingen between 1516 and 1528. His unsigned work has sometimes been ascribed to Lucas Cranach the younger.

No. 248

TAMBURINI, A. *Modern Italian School*

Though this painter has acquired great popularity through his genre pictures, no information as to his life is obtainable.

No. 290

TENIERS, David, the Younger *Flemish School*

Born at Antwerp in 1610, he died there July 29, 1690. He was a pupil of his elder brother, Julian, also of Rubens, and in Rome of Adam Elsheimer. He became master of Antwerp Guild in 1606. He painted chiefly peasant scenes, but occasionally biblical and mythological subjects. It is not always ascertainable which are the works of the elder and which the younger Teniers, since both painted the same line of subjects.

Nos. 193, 199, 225, 226, 231

TERBURG (or Terborch), Gerard *Dutch School*

This genre painter was born at Zwolle either in 1614 or 1617 (the date fixed in Amsterdam catalogues by A. Bredius); died at Deventer in 1681. He received his first instruction from his father, then studied and formed his style in Amsterdam, or more especially in Haarlem, where he entered the guild, under the influence of Frans Hals. About 1648 he became, through the favour of the Spanish envoy, the painter of the diplomatic circle and executed the famous portrait group of the Peace Congress. He followed the Spanish envoy to Madrid, where he painted the king and many courtiers and ladies. He was the inventor of a certain style of interiors; he is generally referred to as a thoroughly original master.

Nos. 146, 197, 198

TURNER, Joseph Mallord William *English School*

Born in 1775 at London, he died there in 1851. Pupil of the Royal Academy School, he was influenced at first by Girtin and the seventeenth century Dutch landscapists, then by Claude Lorrain. He became, perhaps, the most original and remarkable figure in the history of English art. The son of a London barber, Turner began to draw before he attended school. He became a student at the Royal Academy School in 1789, and in the same year a picture of his was hung in the Academy exhibition. Ten years later he became an associate and in 1802 an academician. Both in oil and water colours Turner was an original genius. He owed his first fame to Ruskin, who eulogized his art and wrote almost inspired reviews of his pictures.

Nos. 53, 67

UNKNOWN ARTIST

Unidentified pictures of various times and countries.

Nos. 98, 242, 243, 245

UNKNOWN ARTIST *Italian School*

Unidentified pictures of the Italian School of the thirteenth to the sixteenth centuries.

Nos. 264, 272, 275, 279, 281

UNKNOWN ARTIST *Flemish School*

Unidentified pictures of the Flemish School of the fifteenth and sixteenth centuries.

Nos. 230, 236

UNKNOWN ARTIST *German School*

Unidentified pictures of the German School of the seventeenth to nineteenth centuries.

Nos. 242, 243, 245

VAN BEYEREN, Abraham Hendricksz *Dutch School*

Born at The Hague in 1620 or 1621, he died there about 1674 or 1675. He was a painter of marines and still life, and is said to have been a pupil of Peter de Putter, his brother-in-law, who aided him to become a master of the Painters' Guild in their native city in 1640, and was admitted to the guild at Delft in 1657. Examples of his work are to be found in many European museums.

Nos. 130, 136, 227

VAN DER HELST, Bartholomeus *Dutch School*

Born at Haarlem in 1611 or 1612, he died at Amsterdam in 1670, and was one of the most renowned Dutch portrait painters. Sir Joshua Reynolds said of his picture painted to celebrate the peace of Westphalia, and representing an archery festival: "This is, perhaps, the first picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen." His principal works are in the Museum and in the new Hotel de Ville at Amsterdam. In the Louvre is a small replica of one of his finest works, which is considered superior to the large picture in Amsterdam. His paintings are solid and firm in touch, often verging on excess of precision, with great skill for producing lustre.

No. 219

VAN DER NEER, Aert *Dutch School*

Born at Amsterdam in 1603, he died there in 1677. A landscapist whose early master is unknown, he became a friend of Cuyp, who often helped him, frequently painting the figures in Van der Neer's landscapes. This artist became specially known as an admirable painter of moonlight and twilight pictures. He represents Dutch canals, with the towns along their banks lighted by the moon.

Nos. 135, 158, 159, 163

VAN DEN TEMPEL, Abraham *Dutch School*

Born at Leeuwarden, 1622, he died in Amsterdam in 1672. His real name was Abraham Lambert Jacobse. This portrait painter was a pupil of his father, Lambert Jacobse, and, in Leyden, of Joris van Schooten. Later he followed the manner of Van der Helst. Light and pleasing colouring and broad treatment characterize his pictures.

No. 187

VAN DE VENNE, Adrian Pietersz *Dutch School*

He was born in Delft in 1584 and died at The Hague in 1662. At first he was a follower of Breughel and became one of the best of the little painters of Holland, painting hunting

scenes, fêtes, allegories, etc. He frequently painted crowds of figures in which each figure was a portrait. He received many commissions from the Princes of Orange and also from the King of Denmark.

No. 215

VAN DYCK, Sir Anthony *Flemish School*

Born at Antwerp in 1599, he died at London in 1641. The most distinguished of Rubens' pupils, and one of the great artists whose gifts showed themselves almost from birth. He was the son of a silk merchant, while his mother was skilled in embroidery. At ten he had begun to paint, when a pupil of Hendrik van Balen, and at fifteen had entered Rubens' studio; at nineteen he was himself a master. For five years (1620-25) he travelled and painted in Italy, and on his return to Antwerp became the Court Painter. Queens visited him in his studio, and the nobility of three nations considered it an honour to be painted by him. He visited London in 1620 and again in 1627, before he finally settled there in 1632. On his presentation to Charles I, he obtained permission to paint the king and queen. He was appointed painter to the court, was knighted, and received a pension of £200. A town house was given him at Blackfriars and a country house at Eltham. For seven years Van Dyck painted portraits of the English aristocracy with indefatigable industry. Nearly half of all his known pictures are in England.

Nos. 26, 72, 75

VAN EYCK, Jan *Flemish School*

Born about 1390 at Alden on the Maas (exact date remains doubtful), he died in 1440. He and his elder brother, Hubert, worked together. The Van Eycks resided chiefly in Ghent and Bruges, where they founded a large school. In 1421 both were granted the freedom of the profession by the corporation of painters in Ghent. They are particularly distinguished as the inventors of oil painting, or more literally, varnish paintings as practised during their era.

No. 131

VAN GOYEN, Jan *Dutch School*

Born at Leyden in 1596, he died at The Hague in 1666. He studied under various artists of no great repute, and later made a tour through France. In 1618 he settled at Leyden, his native town, married, and began his professional career; the small works of this period showing his talent and proficiency. In 1631 he moved to The Hague, where, in 1640, he became president of the Guild and resided there until his death. Jan Steen, also a Leyden man, was his pupil and also became his son-in-law. The subjects chosen by Van Goyen were those common to Dutch landscape painters, but he liberated himself from the school, so that his art has a charm by itself.

Nos. 161, 162, 210

VANLOO, Carle André *French School*

Born in Nice in 1705, he died at Paris in 1765. This history painter was the son and pupil of Louis Vanloo, and assisted his brother, Jean Baptiste, who took him to Rome and placed him under Benedetto Luti and the sculptor Le Gros. After the latter's death he returned to Paris, won the first prize for drawing in 1723, and the grand prize in 1727. Knighted

by the Pope in 1731, he was received in the French Academy in 1735 and became a professor two years later. In 1763 he was made director of the Academy and first painter to the king.

Nos. 81, 117

VAN MUSSCHER, Michiel *Dutch School*

Born at Rotterdam in 1645, he died at Amsterdam in 1705. A portrait painter, he was first instructed by Martin Zaagmolem, then became pupil of Abraham van den Tempel, of Metsu, and Adrian van Ostade. The influence of all these masters is discernible in his excellent genre pictures. He painted also views of towns.

No. 206

VAN ORLEY, Bernard *Flemish School*

Born in 1491, he died at Brussels in 1542. He went to Rome in 1509 and studied under Raphael, becoming a great favourite with his master. Returning, he settled in Brussels, where he received many commissions for altarpieces. In 1518 he became the official painter of Margaret of Austria. When Albert Dürer visited the Netherlands in 1520, he was entertained by Van Orley, who painted his portrait.

Nos. 180, 181

VAN SOMER, Paulus *Dutch School*

Born in Antwerp about 1576, Van Somer worked with his brother at Amsterdam for several years painting portraits, in which they won great success. In 1605, when he was about twenty-nine years of age, he went to London, where he settled and where most of his works are to be found. He painted several portraits of James I, and in 1617 he produced two portraits of Queen Anne of Denmark, one of which is in the National Portrait Gallery, London. He also painted Chancellor Bacon. He died at the age of forty-five.

No. 186

VAN TOL, Domenicus *Dutch School*

Born at Bodegraven between 1631 and 1642, he died at Leyden in 1676. This genre painter was a nephew and pupil of Gerard Douw, whose manner he imitated so closely that his pictures were frequently attributed to that master, though his works generally are a little clearer in colour.

No. 191

VELASQUEZ, Don Diego Rodriguez de Silva y *Spanish School*

Born at Seville in 1599, he died at Madrid in 1660. Both his parents were of noble blood, his father's name being Silva, his mother's Velasquez. He studied first with Francisco Herrera, his second master being Pacheco, whose daughter he married in 1618, and whose house, says one of the Spanish historians, was "the golden prison of paintings." It was here that Velasquez met Cervantes and obtained his first introduction to the brilliant circle in which he himself was to shine. In Pacheco's company he went, in 1622, to Madrid, returning one year later at the request of Olivares, who persuaded the king to sit to Velasquez for his portrait. From the time of his first portrait of Philip IV onward, the life of Velasquez was one long triumph, and he was made Painter to the King. When Charles I, then Prince

of Wales, visited Madrid in 1623, Velasquez painted his portrait. The Duke of Buckingham was also his friend, and Velasquez saw something, too, of Rubens when the latter came on his diplomatic mission to Madrid. In 1629 he travelled in Italy with recommendations from the king, and wherever he went he was received with all the honours accorded to princes. His second visit to Italy was in 1649. At Rome he painted the portrait of the Pope (Innocent X), which made so great a mark that it was carried in triumphal procession, like Cimabue's picture of old. His royal master, however, became impatient for his return, and he hurried back to Madrid in 1651. He died of a fever contracted while accompanying the king on a journey.

No. 256

VESTIER, Antoine — *French School*

He was born at Avalon (Yonne) in 1740 and died in Paris in 1824. He was a portrait painter, pupil of Pierre, and was received into the Academy in 1786. After travelling a long time in Holland, he settled in Paris, where he became a fashionable portrait painter.

Nos. 105, 110, 125

VICTORS, Jan (also written Victoors) — *Dutch School*

Born at Amsterdam in 1620, he died in 1682. He was a history, genre, portrait and landscape painter, and one of the many pupils of Rembrandt, probably between 1635 and 1640. In his biblical scenes he adhered closely to the manner of his master, while he also painted genres and landscapes. Many museums possess examples of his works, which show rare capabilities and charm on canvases of moderate size.

Nos. 202, 207

VINCENT, George — *English School*

Born in 1796 at Norwich, England, Vincent died in London in 1831. Landscape painter, he was a pupil of "Old Crome" (John Crome) and exhibited his work at the British Institution and the Royal Academy in London during his entire career.

Nos. 22, 71

VINEA, Francesco — *Italian School*

This contemporary Italian painter, of whom little information is obtainable, was born in 1846 and has long been popular in Italy. From his studio in Florence his pictures have gone all over Europe and America.

No. 288

WATTEAU, Jean Antoine — *French School*

This artist, the son of a plumber, was born at Valenciennes in 1684 and died in Paris in 1721. He began his studies early under Guerin, and at sixteen produced his first picture of importance. In 1702, when eighteen years of age, he tramped all the way to Paris, where he gained employment as a decorator, making panels and arabesques, in the fashion of the day. Later he met an art patron, at whose house he met numerous artists and connoisseurs, and developed rapidly in the style he had chosen. In 1717, he was received in the Academy under the title of "Peintre des Fêtes Galantes," for which he painted his great picture now

in the Louvre, "L'Embarquement pour l'Isle de Cythère," which made a great sensation at the time. In 1719 he visited England, but found the climate did not agree with him. Always of delicate health, he died of weak lungs, the most brilliant and original artist of the eighteenth century.

No. 84

WEENIX, Jan Baptiste — *Dutch School*

This son of an architect of celebrity was born in Amsterdam in 1621 and died in 1660. He was a pupil of Abraham Bloemaert and at eighteen set up for himself, when his pictures were well received. At twenty-one he went to Italy, where he received commissions from Cardinal Pamphili. After a stay of four years, he returned to Holland, settling in Amsterdam, where he was regarded as one of the most distinguished artists of the country. He painted portraits, landscapes, animals and dead game, but he was particularly successful in representing Italian seaports with noble architecture, in the manner of Claude.

No. 224

WOUVERMANS, Philip — *Dutch School*

Born at Haarlem in 1619, he died there in 1668. Pupil of his father, Paulus Joosten Wouvermans, he also studied landscape painting under Jan Wynants. Philip is also supposed to have profited by the works of Andreas Both and Pieter van Laer. He entered the Guild of Painters at Haarlem in 1640 and later was elected dean. Landscape always played a prominent part in his work, yet he gradually peopled it with human figures and animals. Horses were his favourite study, for he generally introduced one or more in his pictures. He was master of the forms and actions of men and animals and could paint them without models. He was a prolific artist. Jean Moyreau, the eminent French engraver, published nearly a hundred plates from his pictures.

No. 147

WYNANTS, Jan — *Dutch School*

This artist, one of the founders of the Dutch school of landscape painting, was born at Haarlem about 1615, and died at Amsterdam after 1679. Little is known of his life, but tradition asserts he was the master of Wouvermans and Adrian van de Velde. At one time he was a dealer in pictures. He worked in Haarlem and later in Amsterdam, where it is believed he died. He produced many pictures, of which the Smith "Catalogue Raisonné" named 214, all finished with great care.

No. 174

ZAUFFLEY, Johan (called Zoffany) — *German School*

This Anglo-German painter was born at Ratisbon in 1733 and died in London in 1810. His father was an architect. When thirteen years old the son ran away to Rome to study painting, where he remained twelve years. On returning to Germany he made an unhappy marriage which led him to leave for London in 1758. After a struggle he attracted attention by his portraits of actors, and was elected a member of the Royal Academy and painted portraits of many members. Later he travelled extensively, going as far as India, everywhere receiving important commissions, finally returning to London, where he died.

No. 52

ZORN, Anders *Swedish School*

This contemporary painter was born in Sweden, but has lived in Paris in recent years. Besides his work as a portrait painter, he has won renown as an etcher. He painted a number of portraits in the United States.

No. 83, also Frontispiece

ZURBARAN, Francisco de *Spanish School*

Born in 1598 at Fuente de Cantos, he died at Madrid in 1662. His parents belonged to the agricultural class and early discovered their son's ability for drawing figures, sending him to study under Juan de las Roelas at Seville, where he made rapid progress. Before his twenty-first year he had gained a high reputation and full employment in his art at Seville, adopting a forceful and naturalistic style. While not really imitating Caravaggio, Zurbaran acquired the name of "the Spanish Caravaggio." In 1625 he painted a series of scenes from the life of St. Peter for the chapel of San Pedro Cathedral of Seville, and about the same time he painted his best work, "Glory of St. Thomas Aquinas," now in the Seville Museum.

No. 254

καὶ μὴν ἀριθμῶν
ἔξοχον σοφισ-
-μάτων
ἕξειρον αὐτοῖς
γραμμάτων τε συνε-
-θεσιν
μνήμην θ' ἁπάντων
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